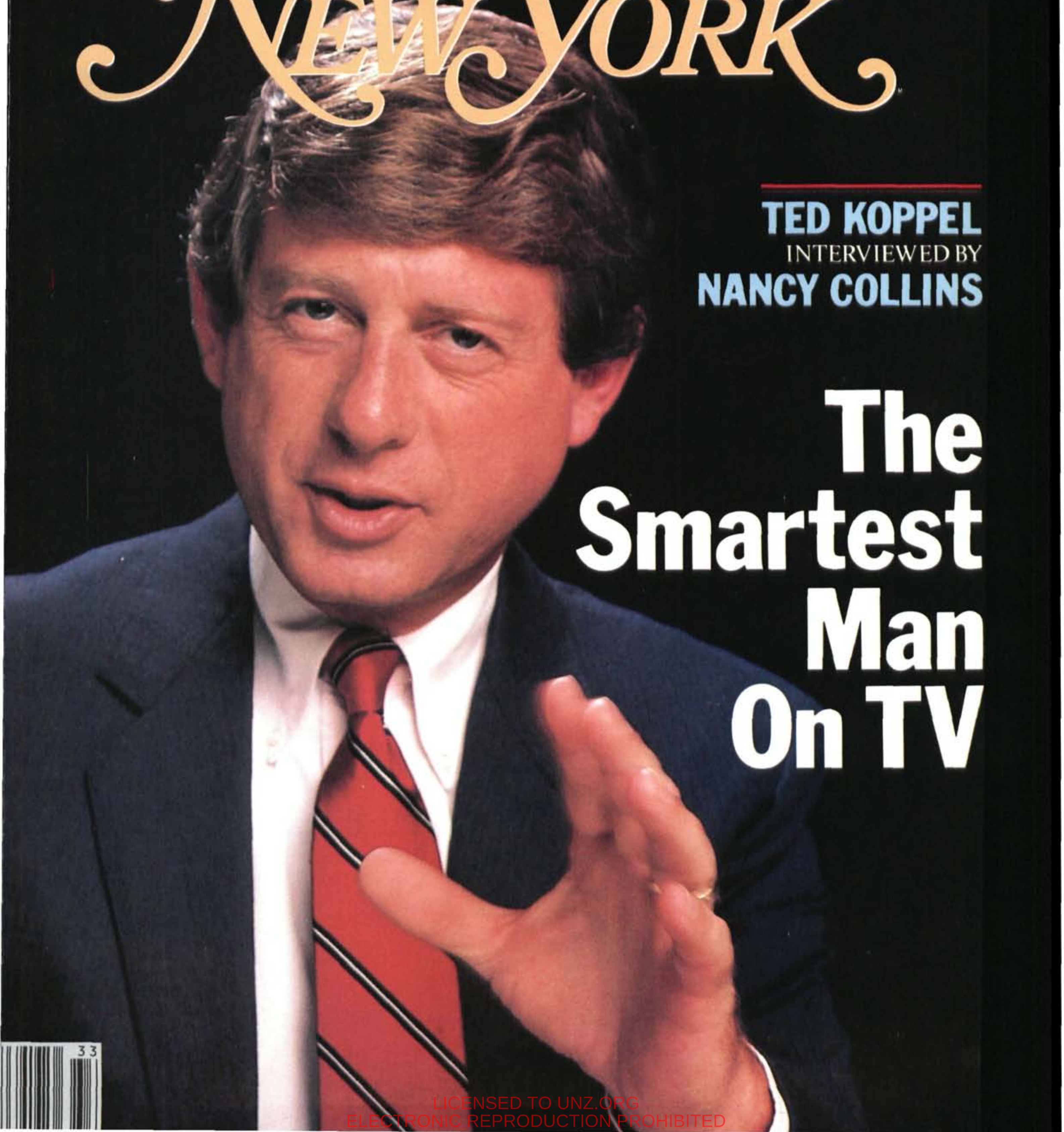
TV·THEATER·RESTAUR

Judith Ivey—The Best Little Actress From Texas

Oases—Refreshing Refuges From the Mean Streets

NEW YORK



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INTERVIEWED BY
NANCY COLLINS

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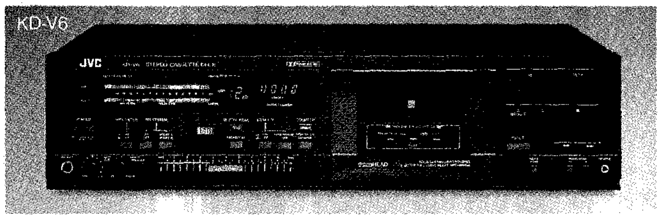

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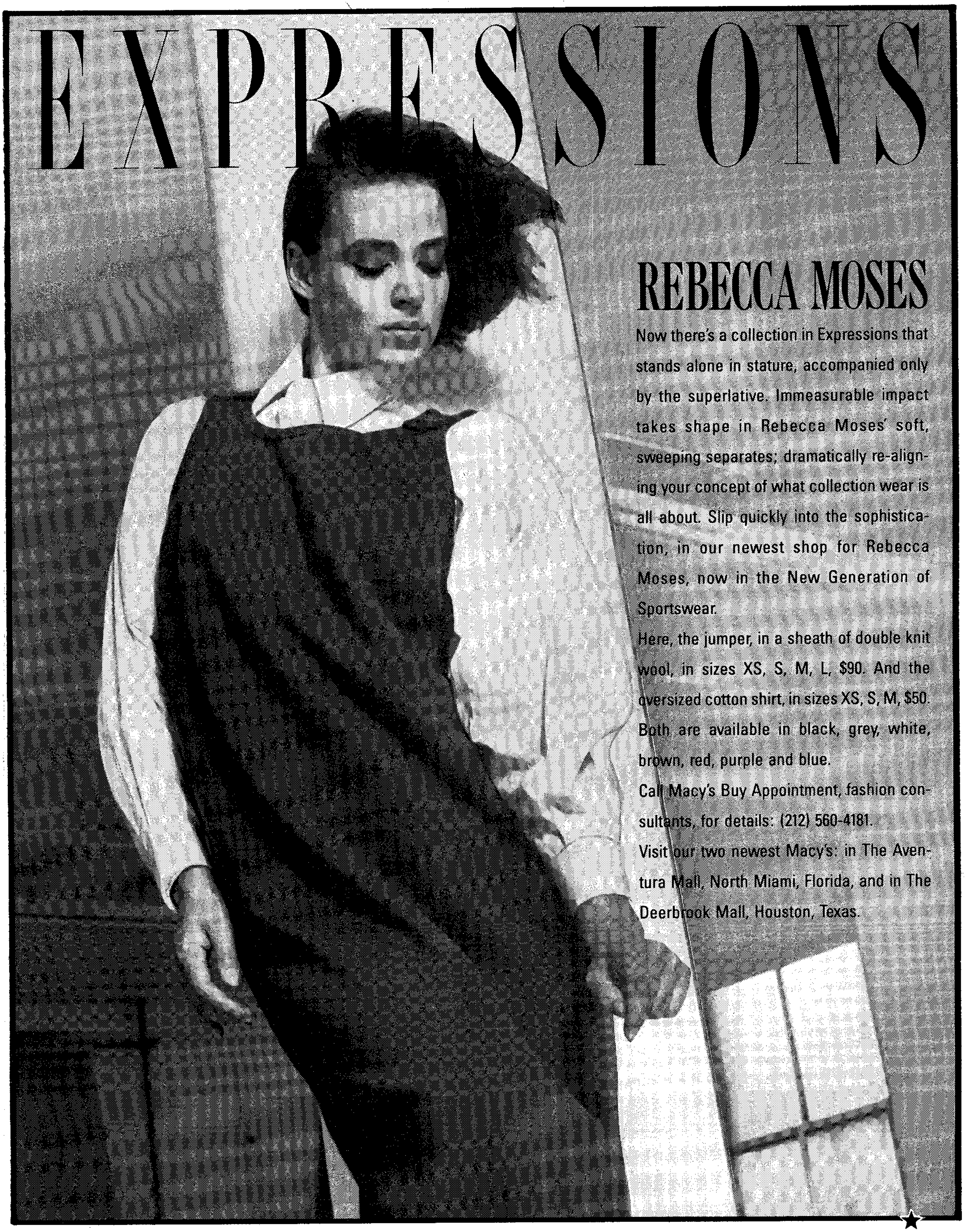

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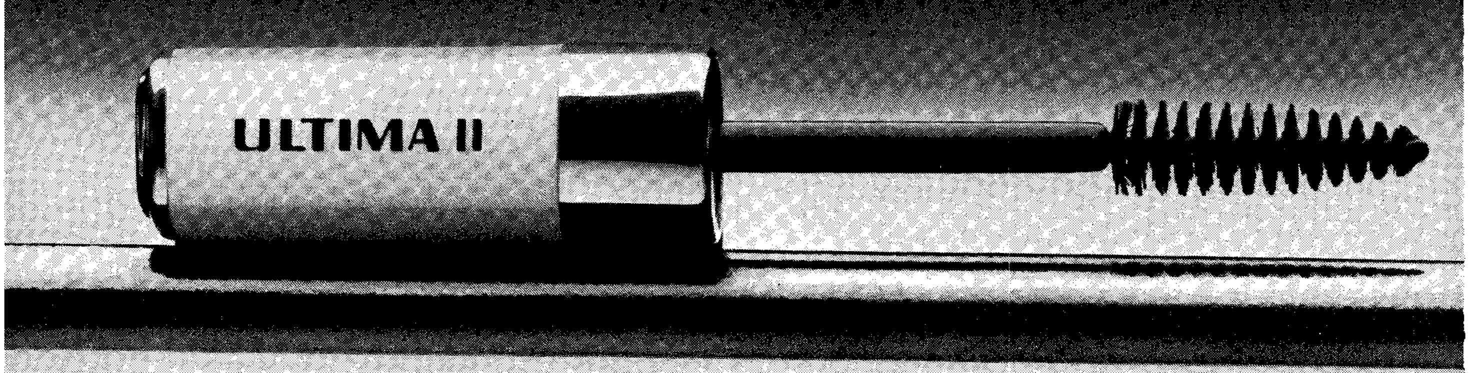

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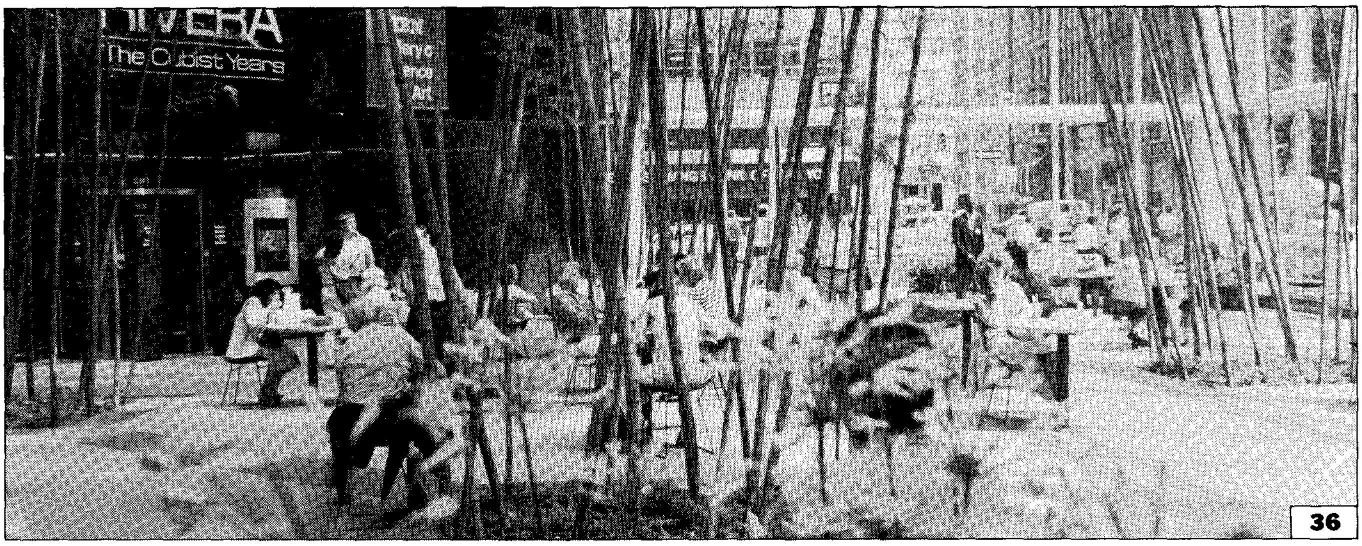

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The Smartest Man on TV

By Nancy Collins

"Some funny-looking diplomatic correspondent that no one's ever heard of" is how a friend described Ted Koppel at the time of ABC's search for a *Nightline* anchor. Koppel may have been obscure, but he was hardly unqualified—he'd spent sixteen years with the network covering the Vietnam War, the White House, and the State Department. At 44, Koppel may still be funny-looking, but 6-million people now stay up until midnight to watch his tough, intelligent brand of television journalism. Interviewer Nancy Collins has asked Koppel some tough questions of her own.

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The Best Little Actress From Texas

By Joyce Wadler

Two years ago, Judith Ivey was the hottest young actress in New York—and collecting unemployment. She's working steadily now. After winning the Tony for her portrayal of a Cockney girl in *Steaming*, she's taken over the stage as a wisecracking stripper in *Hurlyburly*. Ivey is an actress who can make the most difficult of characters likable and who can endow even a bubblehead with dignity. She's also an unpretentious woman with a Texas accent and a nonchalant apartment in Chelsea, of whom it has been said, "Inside that seemingly unflappable person there's a volcano burning."

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Wandering through the concrete canyons of New York, the mind and the feet can grow weary—but how to escape? Kay Eldredge has scoured Manhattan from the Battery to 96th Street for rest stops and oases. Some are elegant, some are only for emergencies. They are all places to sit, perhaps use a rest room, and most important, escape, if only briefly.

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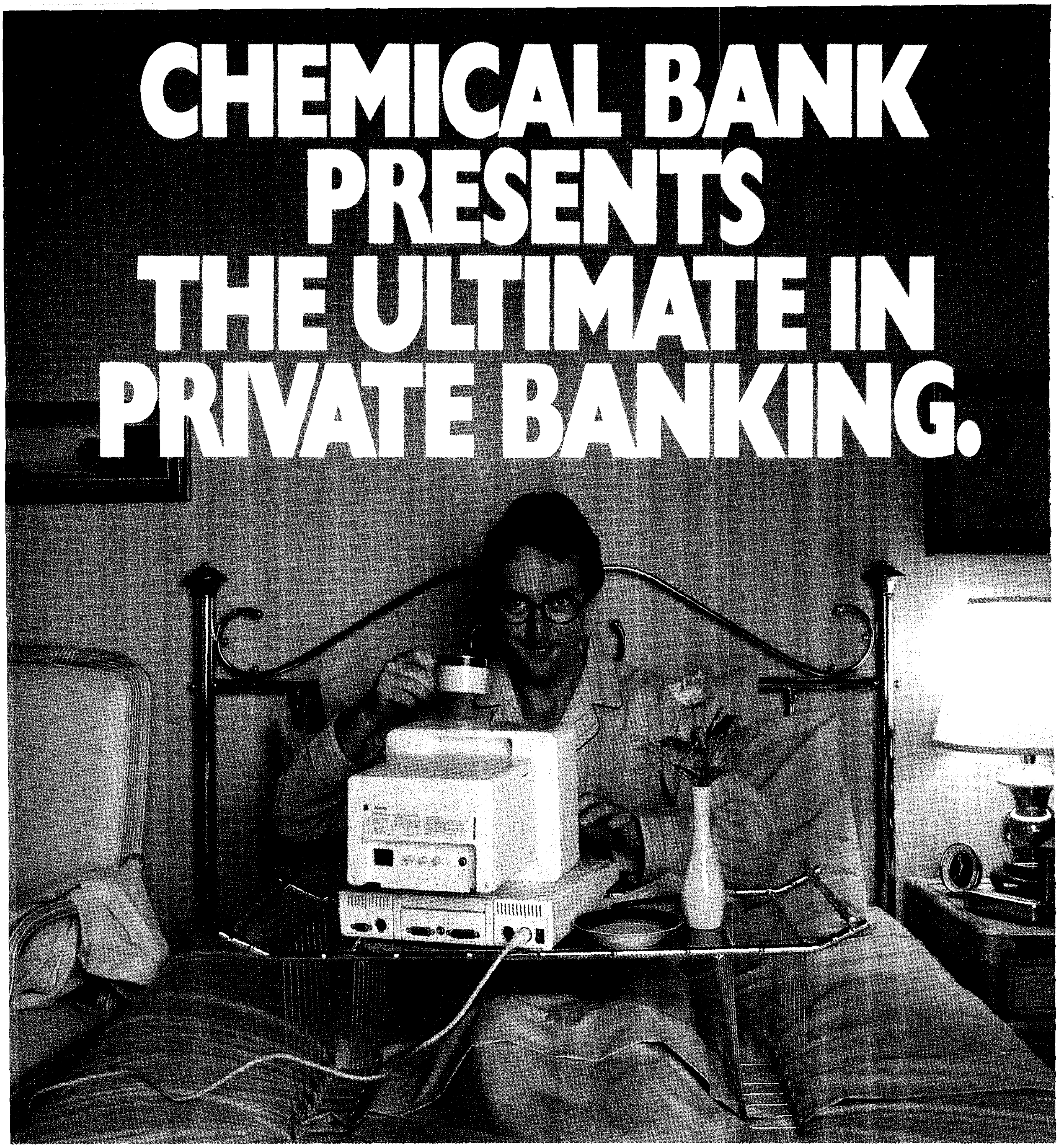

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LETTERS

Conventional Wisdom

WHY DOESN'T MICHAEL KRAMER JUST admit he's a Republican and be through with it ["Mondale's Lost Chord," July 23, and "Convention Snapshots," July 30]? Rather than vilifying Mondale's efforts toward restoring fairness and compassion to government, why not ask how Reagan managed to more than triple the federal deficit in his first three years in office—despite those allegedly pragmatic spending cuts that have brought hunger and suffering to so many Americans? If there are any special-interest groups we need fear in the coming election, surely they are the pets of Ronald Reagan: the wealthy, the major corporations, and those responsible for the dangerously burgeoning defense budget.

Mimi Plevin-Foust
Manhattan

WHAT WAS PURPORTED TO BE AN OBJECtive report of the Democratic convention turned out to be an all-out attack, George Will–William Buckley–style, on all and sundry at the convention. Even Mario Cuomo was tarred. Quoting vulgarisms from that superannuated old goat Barry Goldwater was a low point.

Maurice del Bourgo
The Bronx

MICHAEL KRAMER NOTES THAT REAGAN has abandoned the past without having appeared to, and has kept everyone happy while doing so. An incredible statement. Reagan has gone back to the Teapot Dome days of Harding with his gifts of government resources to his favorites, and to the 1920s in general with his union-busting, laissez-faire attitude toward industry, his gunboat diplomacy, and tax policies that encourage the concentration of economic power. He has, in effect, adopted the Keynesian practices of the Democrats by pouring dollars into the economy with defense spending and tax cuts. This has overridden the effect of record "real" interest rates. Are you forgetting how many workers, small-business men, and farmers are not happy about Reagan?

Frederick S. Lightfoot
Greenport, N.Y.

WHEN KRAMER INDICATED THAT IN choosing Ferraro Mondale was deferring to a special-interest group, I had to stop reading. Since when is half of the human race a special-interest group?

Ginni Heaney
Valhalla, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

OKAY. THE POLS NEEDED TO BE NEEdled. But I hope you will give the same hatchet job to Reagan and company during the Republican convention.

Gioia Shebar
Manhattan

License to Thrill

TO MAKE MY COMMUTE MORE TOLERable, I keep my eye peeled for vanity plates ["Cityside: Hot Plates," by Ed Lucaire, July 23]. Yes, I do think they're vain, but they're also fun, so I'm willing to forgo the sociological analysis of why people buy them. My favorite read MYDOGMAX. Max, incidentally, was in the car.

Stephanie Stein
Brooklyn

FIFTEEN DOLLARS IS A SMALL PRICE TO pay indeed when on the way to work in the morning I can glance in my rear-view mirror and watch a half-asleep commuter read my plate, LCNSPLTE, puzzle over it for a moment, and then throw his head back and laugh.

Bobbi Lauber
East Northport, N.Y.

THESE ARE SOME OF THE HOT PLATES I've spied during my travels to the railroad each morning: T SHIRT, ZEDDAH, EYE DOC, and, on a Rolls, KVELL.

Helen Sanoff
Scarsdale, N.Y.

HERE ARE A COUPLE I'VE SEEN BETWEEN Queens and Long Island: HI YO AG, which makes no sense until you realize that "Ag" is the chemical symbol for silver; YZNHYMA, which I'll let you figure out; and THANX PA on a new red sports car that must have been a graduation gift.

Hugh W. Thompson
Flushing, N.Y.

BEFORE METS FANS GO CHARGING downtown for a license plate expressing their loyalty, they can forget it. No pitch. My niece has had an exasperated but now proud GO METS plate for the past five years.

Bill Levy
Manhattan

YOU MENTIONED ONLY THE STARS' plates. What about us average people

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Richard G. Stein
Glens Falls, N.Y.

Family Feud

IT PAINS ME THAT FOR THE FIRST TIME IN twenty years as a journalist facts I have carefully researched have been called into question ["Intelligencer: Summer and Smoke—The Astor-Van Alen Feud Heats Up," by Sharon Churcher, June 25]. I wrote the Brooke Astor story for the *New York Times Magazine* after meticulous reporting. Before writing about the incident at the Knickerbocker Club, I checked with several people who were there. Each of them told me precisely what happened in precisely the same way. I stand by my story in every detail. It is a fact that I did not call Mrs. Van Alen for comment. Nor, might I add, did *New York* Magazine call me. Had it done so, I would have been able to provide the following: It is a fact that Mrs. Van Alen asked Mrs. Astor why she had talked about the British Astors and hadn't mentioned the American Astors. I have a copy of Mrs. Astor's speech that she delivered that evening, and here is another thing that is a fact: She devoted exactly one paragraph out of thirteen pages to the British Astors, while spending considerable time on the founder of the American branch of the family, John Jacob Astor, and on the foundation that she now runs. The speech was called "From the Founder to the Foundation." Nevertheless, despite the content of the speech, Mrs. Van Alen went up to Mrs. Astor and demanded to know why she, an Astor by marriage, and other American Astors had not been mentioned. It was only after loud and continued badgering that Mrs. Astor responded in an effort to cut off what had now become a scene. Why Mrs. Van Alen should want to call attention to the incident, which, according to several sources, involved shouting on her part unlike anything heard before or since at the Knickerbocker Club, I don't know.

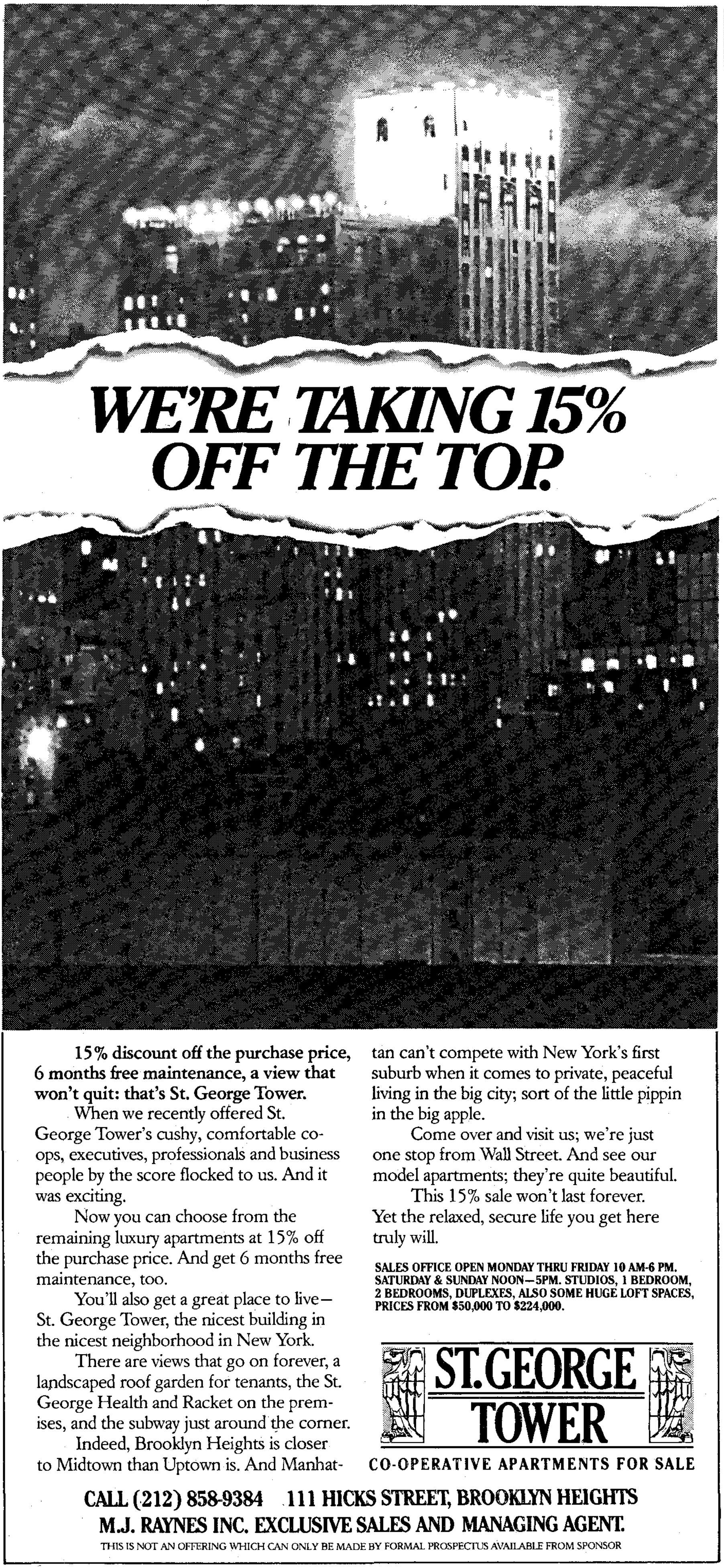
Marilyn Berger
Manhattan

Editor's note: New York's version of this incident was also thoroughly researched, and the magazine stands by it.

Ad Venture

I WOULD LIKE TO THANK YOU FOR A great magazine, and especially for your "Strictly Personals" column. Last June, I answered a personal ad and, as a result, met my future husband. We couldn't be happier. Thanks again for giving us the vehicle to meet. It has changed our lives. It has even changed our relationship with *New York* Magazine: You've lost one subscriber.

Shelli Lynn Bronner
Brooklyn



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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

A Mob Rubout Done With an Eraser

A BROOKLYN FUNERAL-HOME DIRECTOR WHO WAS IDENTIFIED as a mobster in a New York City Police report last year has undergone a remarkable image change—and this year he had Ed Koch and Matilda Cuomo to dinner.

In a July 1983 report to the U.S. Senate Judiciary Committee, the police charged that Andrew Torregrossa Jr. of Brooklyn was a soldier in the Gambino crime family. Now, however, police don't seem to be so sure. An officer in the police's Organized Crime Control Bureau said last week that Torregrossa had been dropped from the bureau's list of mobsters.

Torregrossa, whose three funeral homes carry his name, denied he has ever been affiliated with the mob. "Ridiculous," he said.

What is certain is that Torregrossa is chairman of the American Italian Coalition of Organizations (AMICO), a five-year-old social-service group that has received more than $2 million in city contracts. Last May, Torregrossa was host at an AMICO benefit dinner-dance in the Rainbow Room. The organization's Humanitarian Award was given to the governor's wife, who attended without her husband. The mayor was present as a "special honored guest," and City Council President Carol Bellamy stopped by for drinks. Neither Mrs. Cuomo nor the two politicians were aware of Torregrossa's presence on the mob list, spokesmen for the three said last week.

The list in question, which contains nearly 700 names, was included in the "Report on Organized Crime in New York City" and delivered to the judiciary committee by Emil A. Ciccotelli, who at the time was executive officer of the Organized Crime Control Bureau. A police spokesman said Ciccotelli has been transferred to the Bronx detective command. Last week, he was on vacation and couldn't be reached.

The current chief of the Organized Crime Control Bureau, Raymond L. Jones, wouldn't discuss how the mob list was compiled. An officer in the bureau, who requested anonymity, said Torregrossa's name was deleted "after a sit-down with my people to look at the latest data." The officer said the FBI, which had also listed Torregrossa as mob-connected, has dropped him, too.

FBI spokesman Neil Herman refused to comment. One New York law-enforcement official insisted, however, that it had been accurate to put Torregrossa, who has no criminal record, on the mob list. "According to informants and intelligence information, he was a front man for the Gambino family," the official told *New York.*

Torregrossa said he'd heard some years ago that the police were listing him as a member of the Gambino crime family, though, as far as he knew, they'd never conducted a personal investigation of him. He added that he assumed the police drew an erroneous conclusion in 1957 when Murder, Inc.'s high executioner, Albert Anastasia, was gunned down and "I was the funeral director. And I guess in those days I was burying quite a few [Gambino family members]."

Asked to explain how AMICO could get city money at the same time its chairman was being identified as a mobster, Koch spokesman Tom Kelly said AMICO, like any organization with city contracts, had been routinely investigated. It came away with a clean bill of health, he said.

Matilda Cuomo: *An award.*

ETHICAL CULTURE SCHOOL

Schoolhouse: *Plans.*

Central Park West May Face Another High-Rise Fracas

THE SOCIETY FOR ETHICAL Culture, which lost a fight four years ago to develop the space over its Central Park West meetinghouse, is now thinking about building over the property next door. That stretch of the avenue has already been the focus of two controversial high-rise plans.

The latest property eyed for development is the society's 80-year-old school building between 63rd and 64th Streets. Though the six-story building is not a landmark, it's next to the society's meetinghouse, which is. General plans call for saving the school, but building above it and perhaps transferring air rights from the landmark structure. "We have various proposals under consideration," said society president Joseph Delibert. "So far, nothing is close enough to show the general membership." He added that society officials will seek approval from the membership and the community before anything is built.

"They are serious about going ahead but are being very secretive," said one society member, who asked not to be named. "They know they will have a lot of community opposition."

Ludwig Gelobter, chairman of the West Side's Community Board 7, said the board is unlikely to support a modern high-rise in the area. "We are concerned with the preservation of Central Park West's skyline," he said.

The skyline was spared one change in 1980, when the society lost its court challenge to the landmark designation of the meetinghouse. Development of a landmark building is restricted.

Four blocks up on Central Park West, the Second Church of Christ, Scientist, wanted to replace its building at 68th Street with a high rise, but dropped the plan when the community objected. And the New-York Historical Society is trying to put a 23-story tower over its landmark building near 77th Street.

Photographs: top, A.P./Wide World; bottom, Don Hamerman.

Iran's Diplomatic Stroke

SOME FOREIGN DIPLOMATS CLAIM they've detected a slight thaw in the Ayatollah Khomeini's attitude toward the West, and now John Jensen, a Mississippi electrician and autograph collector, thinks he's got proof positive.

After writing the Iranian leader six times in the past three years, Jensen recently got back a three-by-five-inch snapshot of the ayatollah marked with a copy of his signature. "I think he's decided he doesn't want any more problems with us," Jensen said.

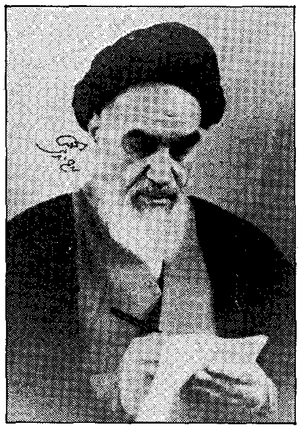
That may be so, but Khomeini's gesture won't do much for the American economy. "This picture is worth only about $5, because it's a copy of his signature," said Herman Darvick, president of the Universal Autograph Collectors Club. That's about $995 less than the value of a Khomeini original.

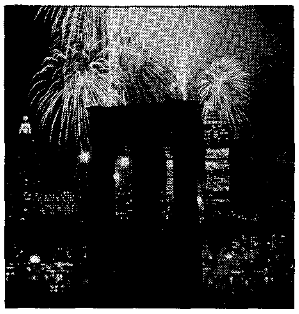
Bridge, 101, Has Old Debt

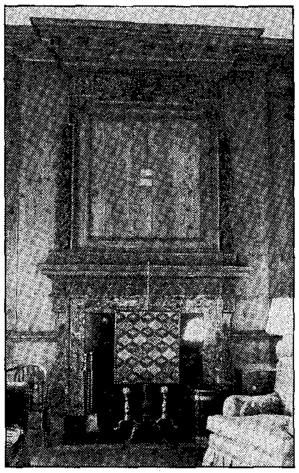
FOURTEEN MONTHS AFTER THE BROOKlyn Bridge turned 100, three of the firms that helped stage the party still haven't been fully paid.

"The Centennial Commission says its fund-raising efforts fell short, and it will simply go into bankruptcy if it's sued," said a businessman close to Frazer Dougherty, the company that produced the Grucci fireworks, the sound-and-light show, and the permanent floodlighting on the span. "This is unbelievable for a commission set up by the city." Frazer Dougherty, which has been paid $900,000 so far, said it's still owed $100,000 just for costs. Smaller amounts are owed Dudley-Anderson-Yutzy, which did publicity, and the Hemming + Gilman firm, which arranged fund-raisers.

Richard Perry, the Citibank vice-president who's chairman of the commission, estimated that total unpaid debts come to $200,000, including $90,000 owed Citibank. "We lent money for the show," he said. Most of the bills will eventually be paid, he promised.


Khomeini: *A sign?*


Centennial gala: *Bills.*


Lauder library: *Real classic.*

Stein Foe Is Spellbound

BETTY LALL CALLS HERSELF "THE INtelligent choice" in her campaign battle with Andy Stein, so some voters are wondering why her staff can't spell.

Supporters of Lall, who's opposing Stein in the East Side Democratic congressional primary, recently mailed out fliers touting Lall's support for the Equal Rights "Amendent" and arguing that "Bell" Lall knows Washington. The two-page letter contains at least ten other spelling or grammatical errors, including the names Betty "Friedon" and "Coleen" Dewhurst. Both women had signed the letter, but their names were printed incorrectly under their signatures.

Lall campaign manager Larry Douglas said direct-mail specialist Barbara Hauk, whose clients have included Walter Mondale, had been hired to produce the mailer and has been fired now that the mistakes have been discovered. "She didn't proofread it," he said. Hauk blamed the problems on the printing firm, which she said was supposed to proofread the material.

BAM Party a Big Deal

THE TONY PARTY TWO WEEKENDS AGO AT the Amagansett estate of Leonard Schammel was billed as a gala for the Brooklyn Academy of Music. But the guests discovered on arriving that the host was also trying to sell the beach under their feet.

Schammel, a developer, had subdivided the 30-acre shorefront into 21 lots, 7 of which were still available for prices from $125,000 to half a million. For the party, he nailed a site map to a post and distributed a press release to reporters, expressing the hope that some of his "prominent" guests, who included Kurt Vonnegut and Edward Albee, would be "inspired" to purchase an acre.

Officials of BAM, which was kicking off its annual Next Wave Festival, said they had agreed to go along with Schammel's sales pitching since he was picking up the tab.

Embarrassing Revelation Comes Out of the Woodwork

CLASSICAL AMERICA, A design group that hands out awards for modern craftsmanship in the classical spirit, recently honored a library installed in the Park Avenue home of Estée Lauder's son, Ronald. Experts later discovered why the room looks so classical: Most of the exquisitely carved paneling was made in England approximately 250 years ago.

Lauder told *New York* he bought the paneling from the Cooper-Hewitt Museum, which had acquired it from the George Widener mansion on East 70th Street when the mansion was demolished in 1974. He hired a Long Island decorating firm, Harkins and Maeger, to install it in his apartment.

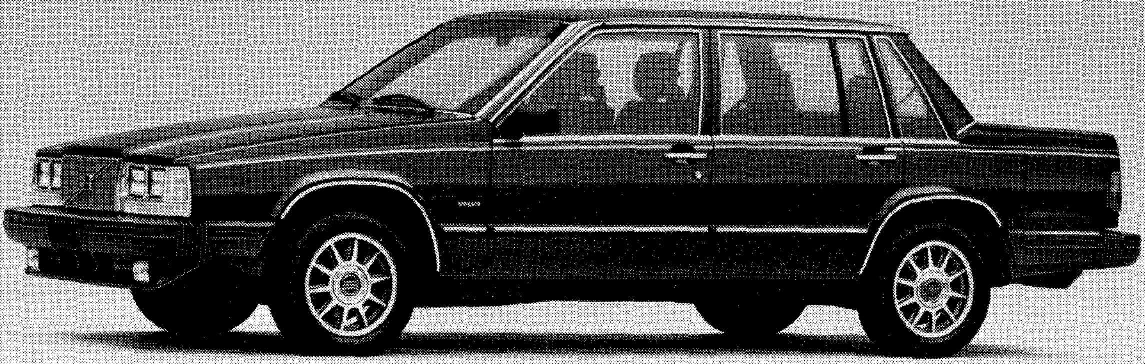
The firm then applied for the award, though David Harkins said he never claimed the work was new. "I wrote clearly . . . what the room consisted of," he said. "We never tried to take credit for the original paneling, but some of the woodwork and carvings are new."

What to do? Classical America officials seem divided. The president, Henry Reed, denies Harkins told him that some of the paneling was old. Still, he said the room is worthy because it's a "skillful adaptation." But one of his directors, the artist Pierce Rice, said, "We are not fogies who give awards to 200-year-old items."

Photograph, center: Magubane/Gamma-Liaison.

STREET SMARTS:

Or why it pays to lease a Volvo from a NY/NJ Volvo dealer.



Economic survival in the metropolitan area is largely a matter of taking certain precautions. And taking them until they become instinctive.

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When you deal with an independent leasing company, you're leasing through a middleman. He has to get his cars from somebody and when they're Volvos, that somebody is us. So come to us in the first place.

We get our cars direct from the factory and we arrange direct leases through the factory. It's called Volvo Leasing.

There are 30 Volvo dealers in the NY/NJ metro area to service your car. Or your fleet. And another 374 Volvo dealers across the country to take care of you if you travel, relocate or expand your business. (Some independent leasing companies insist you stay close to home. So they can keep an eye on their collateral.)

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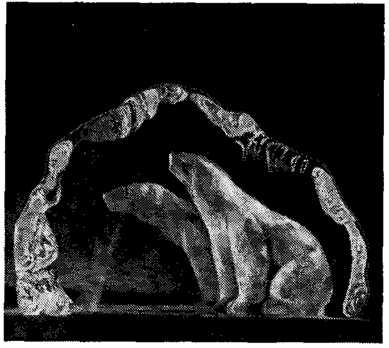
A middleman has a vested interest in one thing: your payments.

Look both ways before you leap.

You have options when you lease a Volvo. And it pays to examine them all. For example, you can lease for any number of months from 12 to 60. (Five years is a long time as leases go. But not as Volvos go.) The longer the lease, the smaller your monthly payments.

You can buy the car when the lease is up. Or walk away from it. It's your choice. You can also buy your insurance through us. We prorate the cost into your monthly payments so you're only paying for it as you use it. We can even handle your registrations, renewals, taxes and service plans.



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On Madison Avenue/Bernice Kanner

BREW NEWS

Moussy
Alcohol free
Kingsbury
Brew
Near Beer
Texas Light
Birell
Natural Brew
Premium Light

Near-beers: *Will America grab for a little less gusto?*

Sobering Thoughts

WHEN THE MILLER BREWING COMPANY marketed its Lite beer as "everything you always wanted in a beer and less," it hit on an idea whose time had come. Now other *Braumeisters*—turning their attention from calories to alcohol content—have gone a step farther. If less is more, they say, won't none be most?

Playing this game of superlatives are a flood of new "near-beers," which contain no alcohol (well, less than one-half of 1 percent), and low-alcohol (L.A.) brews, with 1.7 percent alcohol (about half the content of regular beer). Among the alcohol-free entries are Birell, brewed in the East by Christian Schmidt and in the West by Pabst/Olympia; Texas Select and Texas Light, from Pearl; Schmidt Select and Zing, from G. Heileman; Metbrau, from Metropolis; Moussy, a Swiss import marketed by White Rock; and Warteck, another Swiss product marketed by Omni Industries. Joining them are such holdovers from Prohibition as Pearl's Goetz Pale Near Beer and Heileman's Kingsbury Brew, which are now enjoying a resurgence, thanks to a new generation of teetotalers. (Some of these no-alcohol brands are made with a special yeast that ferments only to a certain point, stopping short of alcohol formation. Others are brewed the normal way, and the alcohol is extracted by vacuum distillation.) And in the low-alcohol brigade are L.A., from the nation's largest brewer, Anheuser-Busch, and other L.A.'s called Black Label, Blatz, Old Style, and Schmidt, from Heileman; Rainier and Lone Star, from those Heileman subsidiaries; and Schaefer, from Stroh; plus Break Special Lager, from Christian Schmidt, and Pace Pilsner, from Hudepohl. Miller plans to introduce its low-alcohol beer this summer.

Brewers of near-beers find the dramatic emergence of light beers encouraging, but they aren't expecting miracles. Last year, only 4.7 million cases of the no-alcohol brews were sold, compared with 2.5 billion cases of regular beer (L.A.'s were not yet on the shelves). "I can't imagine we'll ever be anything more than a small fraction of the total beer market," says Mark Cooper, director of marketing for White Rock, which imports Moussy. "But you know, all imports account for less than 4 percent of total beer consumption. There's plenty of money to be made from being a fraction."

There was also plenty of money to be made from being a near-beer during Prohibition. Goetz Pale, "born in the twenties to satisfy a nation's thirst," was a best-seller throughout the dry spell. After the ban was lifted, though, Americans deserted the low-octane brews for the real stuff—and weren't ready to reconsider them even as recently as six years ago, when Anheuser-Busch introduced a beerlike, .5-percent-alcohol soft drink called Chelsea. It bombed. So did the recent crop of lower-alcohol wines, which were meant to appeal to the same people who favored light beer.

But no-alcohol beer is being given a new lease on life as a result of America's increasing health consciousness and awareness of the hazards of alcohol. Pregnant women have been warned against drinking, and more and more athletes have begun to avoid alcohol. So have the fitness buffs and calorie counters. No beer bellies here. The near-beers are lower in carbohydrates, salt, and sugar than regular beer and contain far fewer calories. An eleven-ounce bottle of Moussy, for example, has 50 calories, about half the tally in a light beer. "And with more than 30 states enacting stricter drunk-driving legislation in the last eighteen months," says Cooper, "it seemed people were looking for a no-alcohol alternative."

One industry theory is that six-pack-a-sitting beer guzzlers or three-in-a-row martini drinkers (if there are any left) will welcome the no-alcohol brews to help wean themselves off the sauce. (Indeed, most of the products I sampled taste remarkably like the real thing.) Another theory holds that the new near-beers will appeal to the temperate quiche crowd who've created a market for light foods. One audience they won't be wooing is teens. When some brewers tried pitching the product to the underage set, they were rebuked by parents who said they wanted their kids to grow up on the taste of soda rather than train for an adulthood of alcohol.

By and large, the ads for these brews play up their kicky taste—without the kicky aftereffects. In one commercial for Texas Select, poker players horse around while drinking the product, and their host claims that "the guys couldn't tell the difference." Warteck bills itself as the "no-alcohol brew that tastes too good to be true," Moussy as "the drink to choose when it's your turn to drive" and "the drink to choose when you choose not to drink."

Some of the near-beers are offering free samples in supermarkets, an option not open to their low-alcohol counterparts. By law, brewers of L.A. beers can't give away samples of their wares; by common sense, they can't connect them to social issues such as drunk driving. And because of federal legislation enacted during the alcohol wars of the thirties, when brewers tried to offer *more* kick per drink, they can't reveal the alcohol content of their products.

Photograph by Daniel Quat.

Schmidt's Break Special Lager spoofs that regulation in newspaper ads announcing "the breakthrough in beer that we can't talk about." Anheuser-Busch's L.A. takes a health-conscious-life-style tack—"For the way you live today, L.A."—and the company is in court with other brewers trying to prevent them from using the initials L.A. (A U.S. district court in St. Louis has ruled that Stroh infringed on Anheuser-Busch's trademark by calling its low-alcohol entry Schaefer L.A., but Stroh is appealing the case.)

The major impetus for the near-beer movement was Switzerland's decision in the early seventies forbidding restaurants on its highways from serving alcohol. Moussy was concocted to fill the gap. At about the same time, American brewers were experiencing a demand for near-beer from Westerners working in Saudi Arabia, where the maximum alcohol level allowed in a bottled drink under Islamic law is one-tenth of 1 percent. The other impetus, of course, was that beer sales had gone flat (shipments have risen less than 1 percent a year since 1981), and brewers were desperate for a product that would put back the fizz. Anheuser-Busch's L.A. opened the tap for other low-alcohol beers, and if consumers respond to the no-alcohol offerings, it's a good bet that the major U.S. brewers will rush in.

But will America respond? Recent sales of near-beer have far exceeded brewers' expectations, even with prices as high as $4.39 for a six-pack. "This is a market in its embryonic stages, the way seltzer was a dozen years ago," says Dennis Berberich, president of the Canada Dry Bottling Company of New York, which distributes Warteck in this area. "We're convinced we've got another Perrier on our hands."

Jean DeSapio, editor of the newsletter *Leisure Beverage Insider,* is not so certain. "Success in the beer world depends, pure and simple, on how much money is spent to promote it. Bright concepts are lovely, but in beverages, money talks." The brewers have started talking. Moussy, for example, which made its U.S. debut in April 1983, spent three quarters of a million dollars on advertising in its first year.

But even without advertising, the near-beers stand to clean up in states that ban Sunday sales of alcoholic beverages. And they can make a killing during Lent and other seasons of self-denial. In fact, the industry has it made if more places follow the lead of the Bachelor's One lounge in Fort Walton Beach, Florida. In order to circumvent a town ordinance banning nudity in "lounges"—so that the nude dancing in his establishment could continue—the owner decided to stop selling liquor. Make way for the near-beers. ▬

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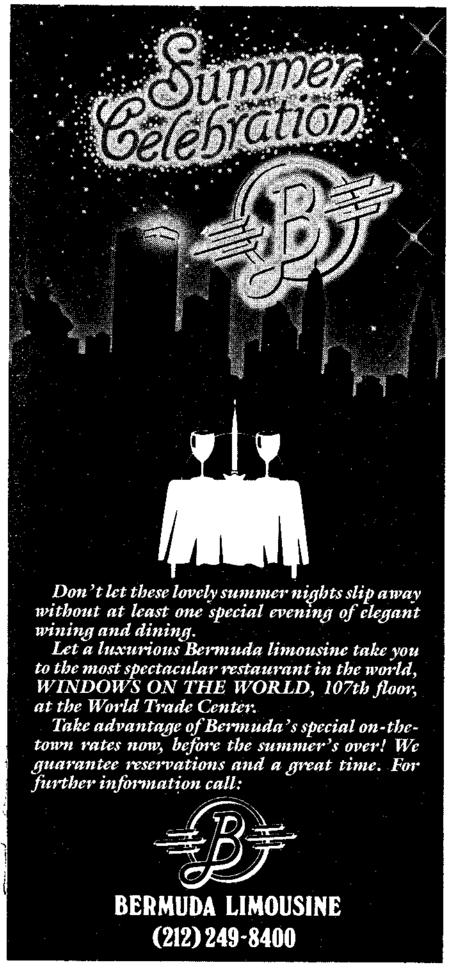
STOUFFER HOTELS



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FAST TRACK

CIVICS

THE NEVERENDING ROAD

IN THE SPRING OF 1964, Henry Cabot Lodge was running for president and construction had just begun on Westchester's Cross County Parkway, linking the Saw Mill River and the Hutchinson River Parkways. Lodge retired awhile back, but work on the road still isn't finished.

State transportation officials say the extraordinary delay is mostly due to the lack of money for the $74.5-million project, which was designed merely to increase from four to six the number of lanes on much of the parkway and to make the five-and-a-half-mile drive safer. Instead of doing the job all at once, though, the state-funded agency (now defunct) that began the project decided to do the work piece by piece, without setting any firm date for completion.

"You can't tear up the whole road at one time," said Nicholas Pucino, the administrator of the project. The state Department of Transportation has been involved since 1979; the original agency had begun running out of funds in 1971, and little work had been done in the next eight years. Now that the Transportation Department is in control, the rehabilitation is moving forward, and, Pucino said, the parkway should be in good shape by the end of this year.

Longtime commuters somehow find this hard to believe. "You never see any work getting done," said Richard Dean, a silver trader working in Stamford who uses the parkway every weekday to commute from Manhattan. "If you gave *me* $74.5 million and five and a half miles, I could get it done in twenty years." P.B.

COMING UP

HEAVY METAL

ON HIS DEBUT ALBUM, *These Things Happen,* percussionist David Van Tieghem plays not only the drums, the gongs, and the cymbals but also the saucepan, the hair comb, and the drafting stool. For his *Ear to the Ground* video, he ran through the streets of lower Manhattan with a set of drumsticks, playing phone booths, storefronts, garbage cans, and sidewalks. When he performs live (as he will at the Ritz this Wednesday), he adds vibrators. "There's nothing else like them," he says. "You can get a drumroll without having to do anything."

Van Tieghem is quiet (sitting in a midtown bar, he doesn't even tap his fingers) and looks a little like Clark Kent. He has been playing everything in sight since high school, in Ridgewood, New Jersey. His pivotal influences: a *Rolling Stone* interview with electronic composer Karlheinz Stockhausen and a Steve Reich drumming piece performed at NYU. "I was getting a message from somewhere," he says.

Van Tieghem listened. He studied percussion with well-known teacher Justin DiCioccio and began experimenting with found "instruments." After dropping out of the Manhattan School of Music, Van Tieghem began performing his solo shows at downtown art spaces and lofts. Then, as now, they were half an exploration of new sounds and half a gentle poke at his own mania for new noise. He filled tables with bottles, scraps of metal, toys, and the occasional "real instrument," playing each with deadpan intensity. "They were well received," he says, "by the 30 people who were there."

Since then, Van Tieghem's audience has grown. He's played on albums by Brian Eno, the Talking Heads, and Laurie Anderson, with whom he recently toured. Last year, he created the score for choreographer Twyla Tharp's *Fait Accompli,* which ran at the Brooklyn Academy of Music. For Tharp, Van Tieghem spent four months blending radio and television noise, traditional percussion, his own instruments, and electronic music. He's now working on a second album, on which, it is promised, he'll sing.

Van Tieghem no longer searches New Jersey gas stations and junkyards for instruments. But he does still stop by a hardware store on Reade Street where he picks up promising pieces of metal.

AMY VIRSHUP

PRICES

HERE'S WHAT SOME HOME service calls cost around New York these days:

☐ Roach-control "clean out" for a three-room apartment by Abaco Exterminating Corporation (4951 Broadway), $60.

☐ Window washing by Red Ball Window Company (221 East 85th Street), $3 per window, $15 minimum charge.

☐ Floor cleaning and waxing by I. J. Peiser's Sons, Inc. (316 East 91st Street), 25 cents per square foot, $75 minimum charge.

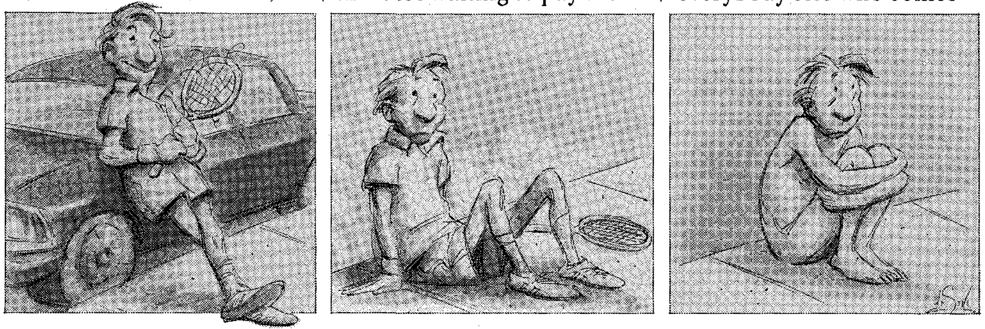
Photograph by Alon Reininger/Contact. Illustration by Guy Billout

TRUE TALES

What a Racquet!

LATE ONE RECENT afternoon, a fanatical tennis player we know had to get his racquet restrung in time for a six o'clock match. Since he is a New Yorker, it didn't come cheap.

First, he drove to a sporting-goods store on Seventh Avenue between 57th and 58th Streets, parked his black Audi at a meter, and cranked in a quarter. It cost $23 to get the racquet fixed and took fifteen minutes.



What he didn't realize was that the parking spot was legal only from 6 to 10 P.M., when the meters start to count. He emerged from the store with restrung racquet to find an empty spot at the curb where his car had been—the Audi had been towed away, along with all the rest of his tennis gear.

He knew that he could never reclaim his car from the pound in time for the tennis match, so he went back in the store, bought new tennis clothes for $150, and took a $10 cab ride to the courts in Long Island City.

Next morning—his birthday, as it happened—he took off from his business and went to the car pound at Pier 76 on the lower West Side. He waited for a half-hour in the front office before the woman in charge checked the computer and told him what it would cost to ransom the Audi. "With glee in her eyes, she said that I owed $610 in old parking tickets," he says. "The old tickets were from the last three years, and my wife hadn't told me about them." He also owed $15 for his newest violation and a $75 towing charge.

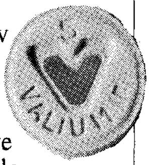
He was able to pay the towing charge at the pier, but he had to taxi down to 29 Reade Street to settle his old tickets. Once there, he was directed to the wrong line and spent another 40 minutes waiting to pay the $610. Then he took another taxi back to Pier 76, where the guard on duty asked to see his registration before he would take him to the car. When our man explained that his registration was in the glove compartment of the Audi, the guard took ten minutes to fill out a form that would allow him to pick up his car. As they finally began walking across the huge lot, the guard smiled and whistled. "He even stopped in the middle to do a couple of Michael Jackson steps," our friend says. "I asked him what he was so happy about, and he said, 'Just because everybody else who comes down here is in such a bad mood.' "

It was one o'clock in the afternoon before he was reunited with the car.

Total cost of the episode: about $900—not counting wear and tear on the birthday boy.

RX

Now 'V' For Valium



FOR THE LAST FEW months, people who fill their Valium prescriptions have been getting a little more than they bargained for: a designer drug.

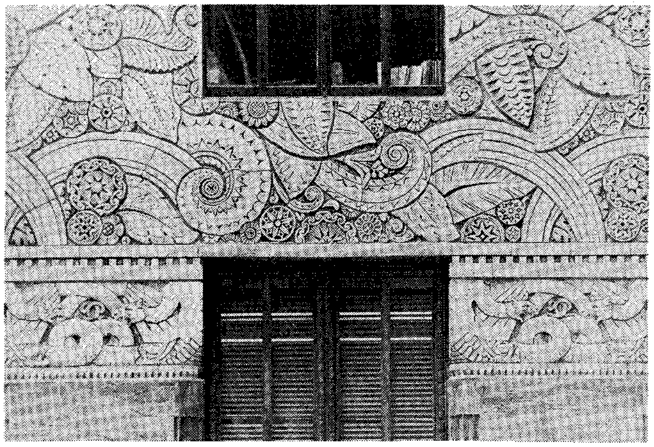
Since February, Hoffmann-La Roche, the company that has manufactured Valium since 1963, has been marketing a pill with a trademarked V-shaped cutout. The design was created to foil Valium imitators. According to John Doorley, a spokesman for Hoffmann-La Roche, the Valium patent will expire in 1985, and for the first time, other companies will be able to study and reproduce diazepam, the active ingredient in the drug.

"We want to protect the franchise," said Doorley of the drug, which brings in about $250 million a year in the United States. P.B.

DETAILS

ANNALS OF GRIME

THERE IS A TEEMING JUNGLE on East 42nd Street this summer, and it's not the one in the Ford Foundation atrium. Half a century after the 56-story Chanin Building at 122 East 42nd was built, its exuberant Art Deco friezes are being liberated from layers of grime.



The renovation of the 1929 building (designed by the architecture firm of Sloan & Robertson and now a designated city landmark) has been under way for over a year, but only now are the lush details of the terra-cotta and bronze ornamentation emerging. Some reveal a riotous pattern of plant life twining about the windows of the lower stories; others depict the story of evolution with birds, fish, and assorted reptiles.

"It's a wonderful building, and we're restoring it exactly as it was," says architect Irwin S. Chanin, who is overseeing the job. He ought to know. Now 92, he heads the real-estate-development firm that commissioned the building as its headquarters 55 years ago, and he still maintains an office there.

CARTER WISEMAN

Photograph by Jon Love. Illustrations by Peter de Sève.

OVERHEARD

Mexican Standoff

IN A POPULAR MEXICAN restaurant on the Upper West Side, a young, attractive couple wait for their table in the crowded bar area. They hold hands and drink margaritas.

"I'm going to do it," the man says.

"Don't do it," the woman replies.

"I love you, and I'm going to do it," the man repeats. Suddenly, he drops to one knee. "Hold this," he says, handing me his margarita. "I love this woman so much," he announces, "that I want the whole world to know."

He takes the woman's hand and gazes into her eyes. "Will you . . . marry me?" he asks, in full view of everyone at the bar.

"I told you not to do this," the woman whispers. The hostess tells them their table is ready. The man shifts uncomfortably on his right knee.

"Will you marry me?" he repeats.

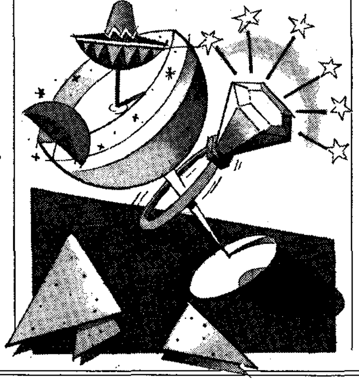
"No," the woman answers.

"Don't do this," the man pleads. "I did everything you told me to do. I went into therapy—for you. I lost fifteen pounds—for you. Please, please, don't do this."

The hostess calls them again in a louder voice. People at the bar avert their eyes. Finally, the man gets off the floor, pretending to wipe some invisible speck off his knee. I return the margarita, and the couple walk into the dining room.

When last seen, they were ordering nachos and chimichangas.

PATRICIA MORRISROE



ON LINE

A LITTLE HELP

MOST PEOPLE IN THE CITY are short on space, so Modern Maid, a specialist in built-in appliances, has created the Cook-'n-Clean Center. It combines a range top and an eye-level oven with a dishwasher below (where people normally expect to find the oven and broiler). Thirty inches wide, the gas version is $1,149, the electric version $1,049, at P. C. Richard & Son, 555 Atlantic Avenue, Oceanside, New York (516-764-3555).

N.M.

PARIS LETTER

The Almighty Dollar

THE LIVING IS EASY FOR American tourists in Paris these days. The almighty dollar keeps breaking exchange records (as reported in frenzied noontime television broadcasts), and bargains are everywhere, beginning with the taxi ride to town from the Roissy/Charles de Gaulle Airport. At $14, the run to the Hotel Crillon costs $8 less than it did four years ago. Better still, a suite at that *luxe* establishment is now $268 a day, compared with $444 then.

And one of the best deals in town, a fixed-price luncheon at the Tour d'Argent ($40.80 in 1980), is getting more mouth-watering by the day as *l'addition* slips under the $25 mark.

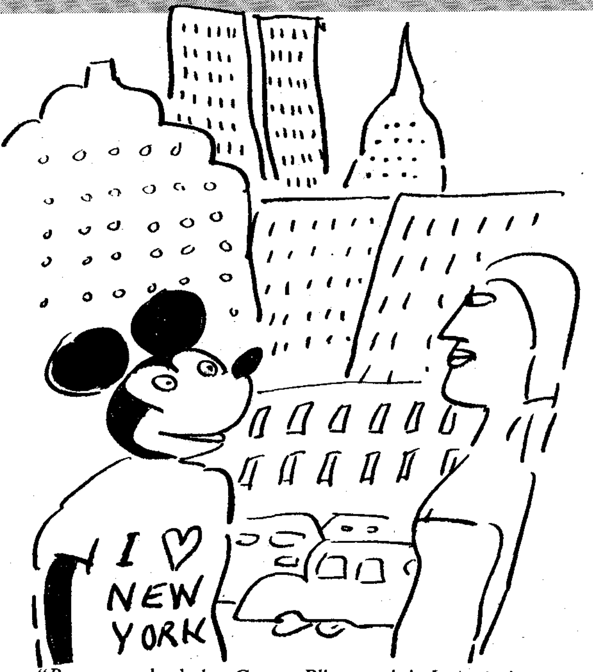
Prices like these make for high living, so more and more Americans seem to be fighting back by working out during their stay here. The Hotel Inter-Continental distributes jogging maps free to guests. Still, the new statistic reporting that there are more dogs than trees in Paris suggests that joggers may encounter road hazards. A better bet would be a splash in a municipal pool (90 cents), where the added attraction of topless bathing beauties is likely to extend your workout. All self-respecting women go to the open-air pools in monokinis—much to the surprise of first-time visitors.

As if all this weren't Yankee-Doodle dandy enough, more Americans than ever before have been decorated by this regime's cultural minister, the once so Third Worldly Jack Lang. King Vidor, Jerry Lewis, Orson Welles, Truman Capote, Arthur Miller, Jessye Norman, John Huston, Lillian Gish, Marlene Dietrich (a naturalized U.S. citizen), Erskine Caldwell, and Barbra Streisand have all recently been given L'Ordre des Arts et des Lettres. Some of these people have even been appointed to the French Legion of Honor.

For those unlucky Americans leaving the country without a medal in their baggage, the Aeroports de Paris organization is putting in a brand-new duty-free shop in October that will leave no American empty-handed on the return trip: An antiques shop in Roissy 1 terminal will give those who've saved on the favorable exchange rate something "old" on which to spend their remaining francs.

CHRISTINA DE LIAGRE

PEN & PENCIL

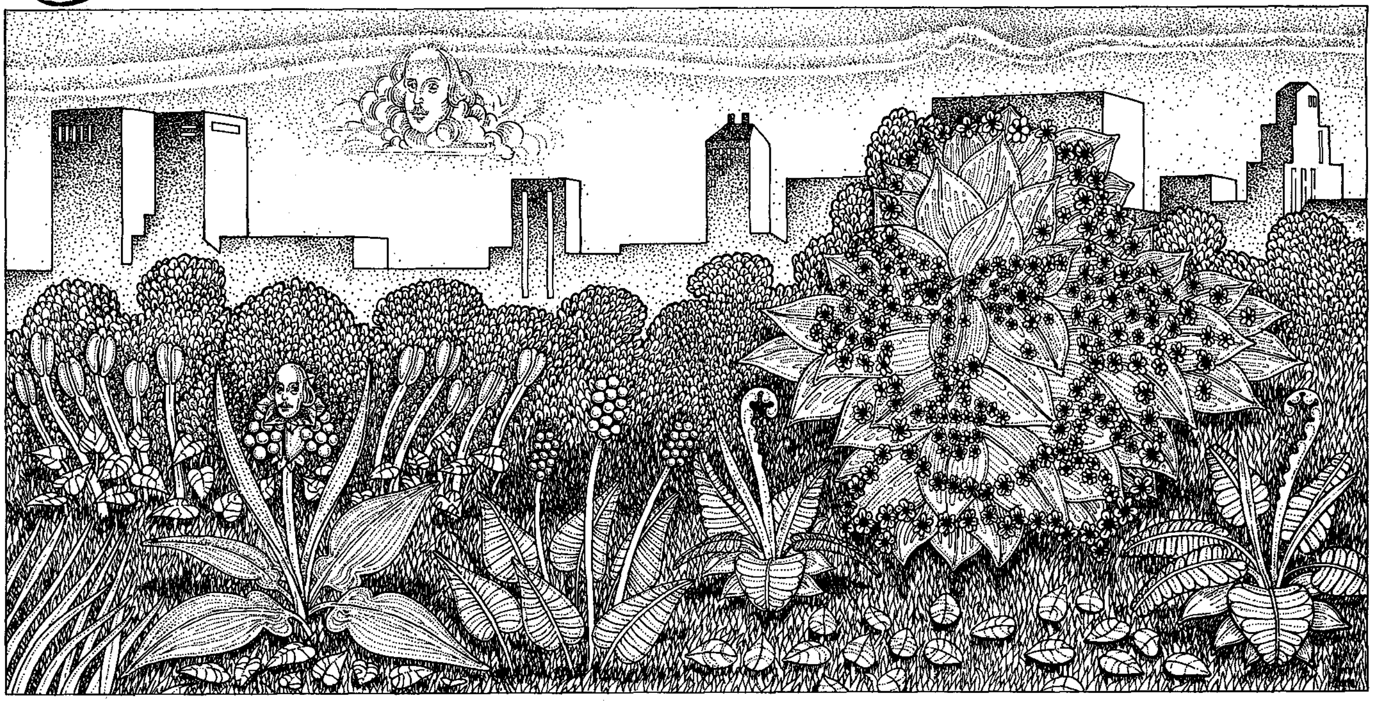


"*Because* nobody *but George Plimpton is in L.A. during the Games, sweetheart.*"

ANTHONY HADEN-GUEST

Illustration, top: Terry Allen.

"Hello, Central... Park!"



Shakespeare lives in the Park.

And for 30 years Joseph Papp has been bringing him to life for New Yorkers with a Free Shakespeare program.

Last month, the tradition continued when Papp and the New York Shakespeare Festival provided free performances of *Henry V.* And now through Sunday, September 2, the Festival is presenting at the Delacorte Theater *The Golem,* a mystical tale by H. Leivick, directed by Richard Foreman and featuring F. Murray Abraham and Randy Quaid.

New York Telephone is proud of the supporting role we play in bringing outstanding cultural events such as this to the communities we serve.

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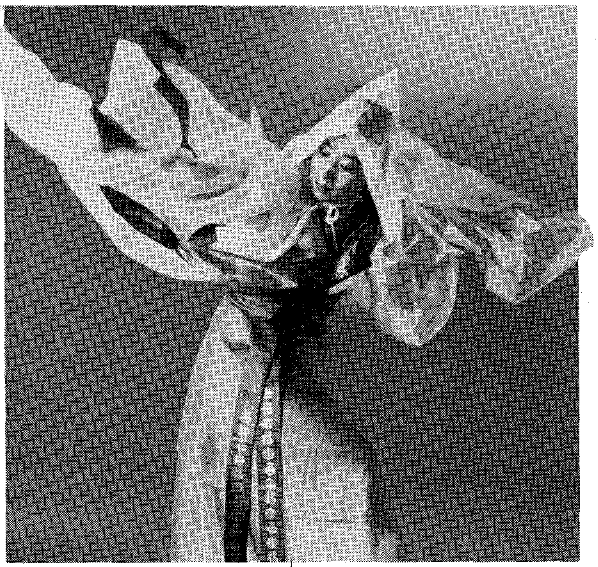
BY RUTH GILBERT

RUTH RECOMMENDS

The New York Folk Festival, August 10 through 19, offers outstanding concerts at major New York clubs plus free events at Coney Island. See "Happenings" (page 75).

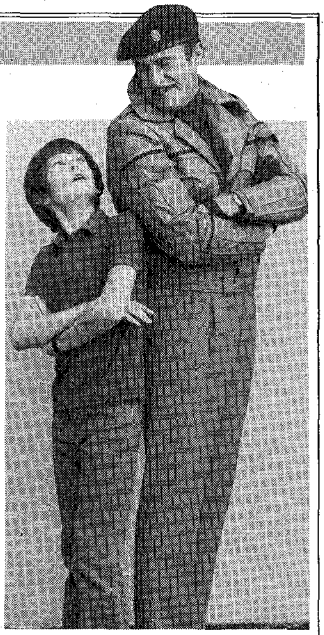
GATO BARBIERI

This energetic chap hails from Argentina, is famous for his distinctive Latin/jazz quality on sax, and will perform August 7, 8, and 9 at S.O.B.'s



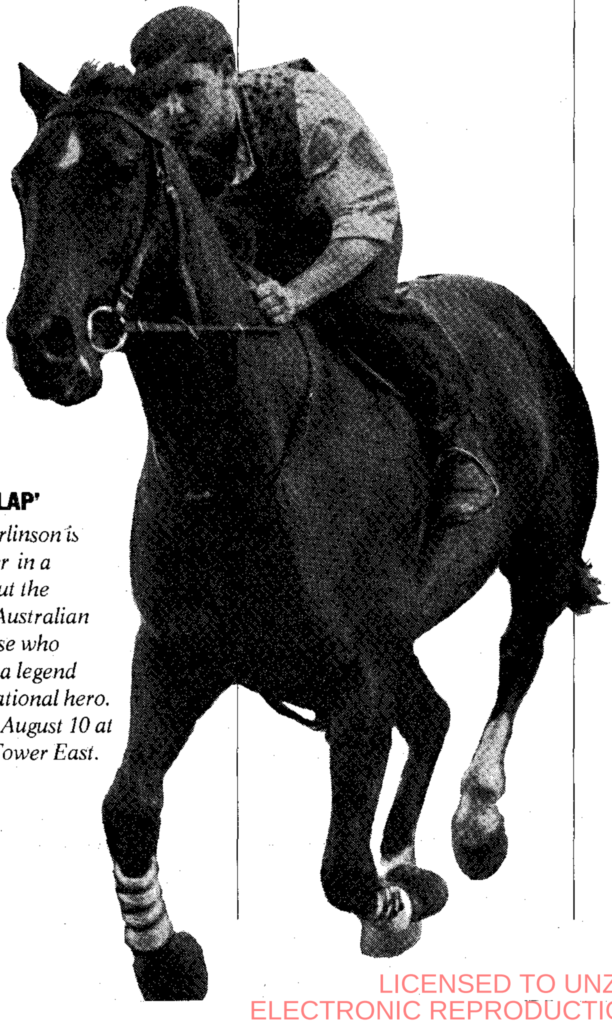
HYUN JA KIM DANCE COMPANY

The Korean company, sixteen dancers and musicians, presents its repertoire of elegant court and folk dances at the Asia Society August 9 and 10. Above, Kim performs a Buddhist monk dance.



'CLOAK AND DAGGER'

Henry Thomas and Dabney Coleman star in this fantasy-adventure-thriller about an imaginative eleven-year-old and his pop. At times, illusion and reality are inseparable! The film opens August 10 at the National, the Eastside, and 86th Street East.



'PHAR LAP'

Tom Burlinson is the rider in a film about the gallant Australian racehorse who became a legend and a national hero. It opens August 10 at Loews Tower East.

'FOOL FOR LOVE'

Sam Shepard's Off Broadway hit has marked its 500th performance. Aidan Quinn and Moira McCanna Harris are currently starring in this four-time Obie Award winner at the Douglas Fairbanks Theatre.

Photographs: top center, Johan Elbers; bottom right, Gerry Goodstein.

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On the East Side? Check out the new Carey ticket office at 42nd & Park. From there, you can catch a Carey coach headed for JFK or LaGuardia. (Coaches leave every 15–20 minutes. $5 to LGA; $7 to JFK). Or—if you're bound for Newark—take the free Carey shuttle direct to NJ Transit coaches at the Bus Terminal.

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THE PORT AUTHORITY OF NY & NJ

NEW YORK

THE SMARTEST MAN ON TV

NANCY COLLINS INTERVIEWS TED KOPPEL

Ted Koppel has transformed ABC's *Nightline* from a long-shot experiment into one of the most provocative and respected shows on the air. The secret? The crisp, mop-topped Koppel, 44, may just be TV's smartest anchor.

Nancy Collins: What is the trick to *Nightline*? What makes 6 million people tune in to a news program that keeps them awake until midnight?

Ted Koppel: One of the things that make *Nightline* work is that we focus on one subject; another is that it's live; and a third is that we'll change our program as late as need be in order to do something more interesting than we'd planned. We've even changed the show after we've gone on air. For example, remember when they went to get the hostages out? We had another program on that night. But when I got home, about 12:30, the phone was ringing and they said, "The White House just announced this rescue attempt." I came racing back, and by 2:30 A.M. we did another show for the West Coast. We've literally changed the show as it's been on air and as late as ten o'clock at night.

Q: What part do you play in making *Nightline* work?

A: I think I have a good sense of when people are evasive or getting boring. I also have the necessary lack of tact to cut in at that point and let them know.

Q: *Nightline,* which officially began in March of 1980, was the offshoot of *The Iran Crisis: America Held Hostage,* the nightly news update started by ABC News in 1979. The success of both programs surprised most television news executives, who felt there was no audience for a serious news show at 11:30 P.M. What need did—does—*Nightline* fulfill?

A: First, there is a fairly substantial group of Americans who are not home at seven o'clock in the evening and therefore cannot watch the news. And even though they know that *Nightline* is essentially a one-subject-a-night program, they also know that if something really important happens we'll have it. Then there's another fairly large group that wants something more than they get on local or national news programs at 7 P.M. Beyond that, there are the times when there's a running news story—the hostage crisis, the Falklands, the marines in Lebanon—when we fill the greatest need of all. And there's also one other thing—and now I'm feeding you back what I get from others. There's a large group of people in America who feel frustrated by their inability to ever challenge authority. And I think they see in me someone who, within the boundaries of good manners and taste, will challenge people if someone is being evasive or arrogant . . . if someone is just eating them alive.

Q: One of the criticisms of *Nightline,* especially from conservatives such as William F. Buckley Jr., is that—through guests such as Vladimir Posner and Joe Adamov of Radio Moscow—you give the Soviet propaganda machine far too much public airing.

A: So what? If we are a different nation—and it's my firm conviction we are—then it's only because we believe a nation is strengthened by a free exchange of ideas. One of the things that make America great is that we are willing to run the risk of letting our population listen to ideas that are alien to us. As for Vladimir Posner, do we really think our society can be undermined by some guy with a silver tongue who looks nice . . . that he'll be able to undo America? If you believe, as I do, that we need to know what our adversaries are thinking and what their rationale is, then how are you going to find out? What are we afraid of . . . that their ideas might be better than ours, their spokesmen more eloquent? I'm not worried.

Q: Your views on political oppression are obviously more pronounced due to your background. Although you were born in Lancashire, England, your parents were German Jews who escaped Nazi Germany. What were the circumstances under which they left Germany?

A: My father had been in prison at least once. Not a camp,

Photographed by Ken Regan/Camera 5.

ABC NEWS WASHIN

just an ordinary garden-variety prison cell. But he was taken prisoner because he was Jewish. He had some influential friends who said to him, "The writing's on the wall; you'd better leave," and helped him get out. That was 1938.

Q: What was your father's profession?

A: There were three large rubber-tire factories in Germany, and my father had one of them. He was fairly well-to-do when he left Germany, having been invited by the then British Home Secretary to open up another factory in Lancashire. My father was 44 and my mother 40 when I was born. She was very artistic, a piano player and beautiful singer who sang with Paul Hindemith at the time of the great German composers and conductors. In England, my father was interned by the British as an enemy alien. He spent the first year of my life in a camp on the Isle of Man, where they took all German nationals. The paradox was that his German nationality had been stripped. It was an extraordinarily difficult time for my mother because she spoke very little English.

Q: Did you think that your stay in England was permanent or that your family would ultimately return to Germany?

ON HIS WORK:

I knew I was pretty good and would be able to do it. This industry never has been over-populated with brilliance.

A: The only reason my father wanted to return was to try and regain what had been his. They couldn't accept the idea of taking me back to Germany and putting me in a German school, so I went to a boarding school in England for three years and hated it. It was pretty medieval. In those days, they still had prefects and fags. A fag was a younger student who would be placed at the disposal of one of the prefects, meaning you made his bed, prepared the toast, tidied the room. And in those days, prefects still had the right to administer corporal punishment. They could beat a fag if they wanted.

Q: Did you get beaten?

A: Rarely, but it did happen. It was all considered part of toughening you up, learning self-control and becoming more self-contained. While I would never do it to one of my kids, in retrospect, there is a lot I gained from that experience. I got self-control the hard way.

Q: Growing up in England, the son of immigrants, did you feel as if you were English or a transplanted German?

A: I was English from my earliest recollection on. When I was a child growing up, Germany was the enemy. There was no ambiguity in my mind about that.

Q: At thirteen, you moved to New York City. How did you feel about coming to America?

A: What's probably difficult for most Americans today to understand is what an extraordinary vision America still is to people overseas. America was a country in which anything could happen. And to a thirteen-year-old, that was a very, very seductive dream. I couldn't wait.

Q: Why did you pick Syracuse University instead of, say, an Ivy League school?

A: I applied to Princeton, Middlebury, and Syracuse as a fallback position. Middlebury accepted me before I heard from Princeton but said, "Send a $50 deposit." That was a hell of a lot of money, and since I thought I was going to Princeton, I held back on the 50. Then Princeton turned me down, and since it was too late to send my money to Middlebury, I ended up at Syracuse. However, Syracuse had this terrific live radio station where I could go on air. When I graduated, one of my professors said, "You really ought to get a master's. Why not apply to Stanford?" It was the only place I applied.

Q: At Stanford, in 1960, you met your wife, Grace Anne. She was a doctoral student and today is a lawyer. She is also the mother of your four children and is your closest personal adviser. What attracted you to her in the first place?

A: She is as much of a scrapper as I am and every bit as bright—maybe even brighter. Certainly a better student. Anytime I got an A–, she got an A. And anytime I got an A, she got an A+. That was enough to attract me to her right away—quite apart from the fact she was gorgeous and a fun, wonderful person to be around.

Q: The marriage, in 1963, took some maneuvering because you're Jewish and Grace Anne is Catholic. Your families, I gather, weren't too happy about it.

A: As my mother-in-law said after eighteen years of our marriage, "Time will tell."

Q: When did you first know you wanted to be in broadcasting?

A: Since I was seven years old and listened to Edward R. Murrow and Alistair Cooke on the radio in England. Later, I always wanted to be on the other side of the camera. I always thought that the person who wrote the script and delivered it ultimately had more control over the message that goes out. Marvin Kalb, now my best friend, was one of those whom I looked at and said, "Hey, there's a bright guy—probably about ten years older than I am—and I think I can follow in his footsteps." But I couldn't get a job in broadcasting right away. In fact, I couldn't get a job in *anything* related to the media at that point. I still remember flunking the Associated Press test. I ended up teaching English at the McBurney School.

Q: What was your problem in cracking broadcasting?

A: [Laughs.] Well, I was not then the magnificent specimen of a man you see before you today. I looked extraordinarily young, and so people were able to overlook the great potential there. But I knew I was pretty good and would be able to do it. This industry never has been, and I guess never will be, overpopulated with brilliance.

Q: So ultimately, you got in through radio?

A: Essentially, I began as a copyboy at WMCA radio. One day, a friend told me that WABC radio was hiring seven on-air people to do this program called *Flair Reports.* So I went over, and they said they had a radio program that was going to be three and a half minutes, and that there'd be seven of them a day. The pay was $375 a week. I was earning $90 at that point. They told me to go home and return with two scripts. My wife and I went to the beach that day, and I wrote the scripts there. When we got home, I realized I'd left them at the beach. So I stayed up all night writing two new ones and went in at 9 A.M. to read them. They called back three days later and said, "You're really very good, and we'd love to hire you, but you're too young. Radio news, however, will hire you as a writer for $175." I said, "No, I didn't apply for that job. I want to be on this program." After I hung up, I really felt it. But two days later they called and said, "It's radio and no one will know how old you are, so come on in." To this day I don't really know why I did that, because, God, we needed the money. *Flair Reports* had a wonderful bunch of talent: Charlie Osgood, Estew Klein, among others. Eventually, radio news started sending us out on the street as reporters. But I still knew I wanted to make it into television, because by 1963, television—not radio—was the class act. However, I also knew, being 23 and looking 16, that radio was a good place to hide out, develop a skill, and become known to the people at the network. Three years later, ABC television called and said, "Would you like to go to Vietnam?"

Q: Wasn't Vietnam a choice network assignment?

A: They didn't have a hell of a lot of choices. When I joined ABC News, we didn't even have our own camera crews; we were hiring per diem crews in New York. For a while, ABC was trying to get only unmarried people, while CBS had all their stars rotating through Vietnam.

Q: What were your personal feelings about Vietnam?

A: I was very dovish and very opposed to the war. I thought we were going to lose it. I was heavily influenced by people like David Halberstam and Malcolm Browne, whose material made a lot of sense to me. They were saying that this is a political war which we're trying to win with overwhelming firepower, even though it's probably not winnable. They seemed to have better answers than the folks who were trying to explain the war on the basis of a basketball game: That is, in the first quarter, can you kill more of them than they can us? If so, let's tote up the number of bodies and we'll be ahead.

Q: You had two stints in Vietnam: January to October of 1967, and January 1969 through the summer of 1971 when, as Hong Kong bureau chief, you went in and out of Southeast Asia. In 1968, you returned as Miami bureau chief. Though obviously rising in the ABC hierarchy, you were, nevertheless, working for a network whose evening news broadcast was the last—in 1967—to expand from 15 to 30 minutes. Wasn't it frustrating always being the stepchild?

A: Yes, but one of the great joys of being a foreign correspondent for ABC was when you kicked the crap out of CBS. Now when you do it, it's different because we've got as many producers and correspondents and we're spending as much, if not more, money than they are. Fifteen years ago, when we did it overseas, you were alone with a cameraman who might, if you were lucky, have a sound man with him. If not, you'd be running the sound at the same time you were covering an event. CBS would show up with two correspondents, two crews, and two producers. When I was Hong Kong bureau chief, there was a period of about three months when I was the correspondent, the bureau chief, the business manager, and did the film editing.

ON HIS WIFE:

'She is as much of a scrapper as I am and every bit as bright—maybe even brighter.'

Q: In the summer of 1968, ABC assigned you to cover the Nixon campaign. What was your impression of Nixon?

A: He's a very private man, a little awkward, very smart, complex, and very convinced that no one ever gave him credit for his intelligence. And he's probably right. He wanted as little to do with the press as possible. I once spent two weeks during the campaign trying to capture on film my perception that Nixon was out of sync. At press conferences, he would raise his hands and say, "Sit down." Or he would make a point of emphasis and then hit the table a half-second later. Richard Nixon wanted to be president of the United States, but he never wanted to campaign for it. He hated that. He would have loved to be president of Oz, sitting in a little room somewhere where he never had to meet people. He was very reluctant to confront people. I have a lot of sympathy for someone who is not naturally a public leader, and I found him least attractive when he tried to be one. But you have to admire a man who never, *ever,* gives up. That's part of the American fascination with Nixon. Here is a guy who's had a stake driven through his heart. I mean, really nailed to the bottom of the coffin with a wooden stake, and a silver bullet through the forehead for good measure—and yet he keeps coming back. Well, I admire that kind of tenacity in a person.

Q: You accompanied Nixon on his trip to China in 1972 and went with Ronald Reagan last spring. Could you compare the impact of the Reagan and the Nixon trips?

A: I found the Reagan trip to be pathetic. Here was the president of the United States going over and frantically repeating the lines that the Chinese wanted an American president to say back in the early 1970s. Hegemony—remember when you first heard that word? I never heard of it until the Chinese started using it. And now, ten years later, Ronald Reagan said hegemony all over the place. Only now the *Chinese* have changed. They don't want that act anymore from the United States. So Reagan was out of sync with what his Chinese hosts had expected from him. He's doing his anti-Soviet act, and they're not being responsive. The Chinese were thumbing their noses at Reagan. I don't think he was aware of it.

Q: Why is it that Ronald Reagan seems to get away with things that few others, including Jimmy Carter, ever could?

A: In that sense, Jimmy Carter and Richard Nixon have a lot in common. There are people like Jack Kennedy and Ronald Reagan who can do that kind of thing all over the place—and I'm not even making reference to amorous affairs—and people would still love them like crazy. Poor old Richard Nixon would have his car spotted behind the hotel somewhere and would be torn limb from limb. Same with Jimmy Carter. Ronald Reagan, like Kennedy, has a twinkle in his eye and he's saying, "I'm one of the guys. Sure, I got blasted a few times, and yeah, I've had a couple of affairs in my life, although we don't talk about that anymore," and he not only gets away with it, but people are charmed by it.

Q: By 1971, you'd been with ABC eight years. Did you, at that point, have a career game plan, or were you simply willing to let serendipity take its course?

A: I had what I wanted. But our oldest kids were getting accustomed to living overseas and were in danger of losing their roots. There were only two jobs I wanted to return to: either the White House or the State Department. Ironically, we decided on State because I wouldn't have to travel so much. And then a guy by the name of Kissinger came on.

Q: You were a part of the group of reporters who traveled with Kissinger during the dramatic days of shuttle diplomacy—1973 to '75. Most say that experience was a landmark in their careers as journalists. Do you agree?

A: It really was, because above all things Henry is an extraordinary teacher. He loves to teach, especially when he has a good class, and he had a first-rate class traveling with him. He had people who had been covering foreign policy for a long time, who cared about it, and were attentive to everything he was saying. It wasn't a matter of getting a grade; this was their career. You had to listen to every syllable because here was a guy who, all legends to the contrary, rarely, if ever, lies, but is awfully good at misleading. If you listened very carefully and learned to unravel the double negatives and qualifying phrases he puts in, you could read extraordinary stories into what he was telling you.

Q: Many have charged that the close association between Kissinger and reporters was his way of controlling the news.

A: There is some validity to that. But what was happening in the Middle East was not only being covered from Kissinger's plane. The Israelis—no slouches when it comes to handling the media—were also putting out their stories to our colleagues in Jerusalem and Tel Aviv, while Sadat—again, no slouch—was putting out his version in Egypt. But Kissinger was able to monopolize the news out of the Middle East because even though he was getting only three or four hours' sleep a night, he made sure that at least one hour every day would be spent thoroughly briefing the press. Now consider the risk factor. Here he was, negotiating at the most delicate level in a state of near-exhaustion and then meeting with us. And he rarely, if ever, made a mistake. Now, if he's that good that he was able to manipulate a group of the best diplomatic correspondents I've ever worked with—and I include myself in that group—more power to him. If you go back and read the stories written at the time, they were not quite as syrupy and sappy as people now like to believe. They were pretty accurate.

Q: In 1975, Kissinger offered you—among others—the job as his spokesman at the State Department, did he not?

A: Yes, and I was fascinated by the prospect. Also terrified because I don't happen to believe that journalists ought to go into government and then come back to journalism again. My feeling was that if I did it, I would be out of journalism, so I turned it down.

Q: Then you were philosophically aligned with Kissinger?

A: No, but I find his thinking to be more lucid than that of other people who handle foreign policy. For instance, take the Carter administration. During the first six or eight months, the only theme I could find in the Carter foreign policy was "If Nixon, Kissinger, or Ford did it, we will do the opposite." By the end of their term, they had come back, in most instances, a long way. What I do admire about Kissinger is that he thinks his policies through. Sometimes, from a human point of view, you can take issue with what he's saying. But if you start from the premise that it's the job of the foreign-policy leaders to protect the national interest of this country—and that that is sometimes an amoral job—then you view Henry Kissinger in a different light. And I do. I do think that foreign policy is, basically, amoral.

Q: Why is it an amoral job to protect the national interest of this country?

A: The people who run foreign policy are charged with one responsibility: to protect and preserve the national interest of whatever country they serve. They have to take into consideration the good of the whole rather than its individual parts. Inevitably, that leads to amoral behavior. It's the only way anyone can ever send troops to war. How can you send young men to die unless you believe it's for the greater good?

Q: Can you understand that some people think you are compromised by your close friendship with Kissinger?

A: Sure, and I'll have to live with it. But it's a curious kind of friendship. I like Henry very much and have great admiration for him, but we're surprised if we see each other half a dozen times a year. Besides, I find it wrong that Henry Kissinger is put in the same general league with Adolf Eichmann or Attila the Hun. He really is perceived by some people as being the equivalent to a war criminal, and I find that very painful. He is certainly someone who, from an ethical point of view (and that's between him and his Maker), has certain things to answer for. But this kind of wonderfully innocent American belief that you can run a great power and maintain that great power without doing things that from a human point of view seem amoral or even immoral is something that one day is going to cost this country dearly. Henry Kissinger is, plain and simply, the best secretary of state we have had in 20, maybe 30 years—certainly one of the two or three great secretaries of state of our century. Everybody always asks about our friendship. It's as though, "Gee, Ted, you're such a nice guy. How can you be a friend of Kissinger's?" Well, I'm proud to be a friend of Henry Kissinger. He is an extraordinary man. This country has lost a lot by not having him in a position of influence and authority. It's a shame we're wasting a talent like Kissinger.

Q: What did you learn from your association with him that you've incorporated into your professional life?

A: I've learned to listen very carefully. I'm more likely to miss a nuance in the written word than I am in the spoken word. If someone is trying to do a verbal dipsy doodle around me, I don't miss it very often, because Henry Kissinger is the best dipsy-doodle artist in the world.

Q: Would you call Kissinger your foreign-policy mentor?

A: No. As much as I admire him and as much credit as I'm willing to give him for having taught me things, I had heard of realpolitik before I met Henry Kissinger. I'm still more liberal than he is, but I'm much more of a pragmatist when it comes to foreign policy than most of my colleagues. I find the idealized American version of foreign policy—that the world is just filled with good people waiting to, ultimately, come to the flag of democracy, decency, and free speech—a rather innocent one. That's not the way the world runs nor the way to compete in it. I thought Jimmy Carter, for instance, was a disaster as a president in terms of foreign policy for just that reason. When Frank Reynolds did his famous interview with Carter after the invasion of Afghanistan, the essence of it was "Wow, I really just learned what the Russians were all about." How does a man get to be 50, living through everything that happened in 1956 and 1968 and still have illusions left about the way the Russians deal? They're a very tough

ON REAGAN:

'I found the Reagan trip to China to be pathetic. The Chinese were thumbing their noses at him. I don't think he was aware of it.'

people. And since I've been critical of the Carter administration, I would have to be even more critical of the Reagan administration. I think their foreign policy is pathetic, nonexistent.

Q: Simplistic, perhaps?

A: That's generous. I favor a very realistic line toward the Russians. I thought détente was a good idea. Relaxation of tensions between the two countries is enormously important. The part of détente that people misunderstood was the notion that when you build a web of relationships with many strings then the amount of restraint brought to bear on both sides by the other becomes extraordinary. When you have hundreds of commercial, cultural, individual relationships that have meaning—and when you're simultaneously sitting down and negotiating intermediate-range-weapons control, strategic-weapons control, chemical warfare, arms sales, and nuclear proliferation—then the more things you're involved in, the less likely it is the relationship is going to be abruptly broken off or that the relationship is going to be jeopardized by a Grenada or an Afghanistan. When you have no relationship with one another, there is no restraint. The only restraint now is the ultimate restraint. You don't build on that alone. Kissinger created a more complex relationship between us and the Soviet Union. You have to look at the Soviets as what they are: a very, very tough, determined people who have been through great hardship, who are committed Marxists and not Jeffersonian democrats and never will be, who don't see their role as being on a progressive path from socialism to Communism to republicanism. They have their own view of the world. It doesn't mean you ignore them, isolate them, put them at the end of a rocket range and hope that that is going to establish the kind of global relationship which ultimately is going to be successful. Your thinking has to be a little more complex.

Q: Speaking of more-local complexities, in 1976 ABC News hired Barbara Walters for $1 million to co-anchor the evening news with Harry Reasoner. How did that move strike you?

A: I thought it was dumb, because I didn't think it would work. At that time, Bill Sheehan [then president of ABC News] called me up to New York to ask me about two jobs: One was to be vice-president of ABC News, and the other was to take over as executive producer of the Walters-Reasoner show. I, meanwhile, went up to New York to tell him I was resigning. I was going to take a year off and stay home while my wife was taking her first year of law school. I didn't feel I could go in and say, "Give me a year off," so I wanted to make a clean break—resign—and if all went well, come back. Sheehan said, "Let's maintain a relationship," so that year I continued doing radio commentaries and also started anchoring the Saturday night news out of New York.

Q: You were 36 years old, had a steady career at ABC, but were not a major star. Yet you take a year off to be a house husband. That was a very gutsy thing to do.

A: It was not that gutsy. The gutsy thing is when you do that not really knowing if you're ever going to be hired again. There was no doubt in my mind that I could come back after nine months.

Q: Of course, you weren't the average housewife. You also, during that year, wrote a novel with Marvin Kalb—*In the National Interest.*

A: That's why I say there was nothing heroic about it. I knew I had a fixed term. I was going to be off nine months, and then my wife was going to come back and take over again. I was doing something very gratifying to me, because we had a fat advance and had sold the book already. And for the radio commentary, ABC put a line into my home.

Q: What was your average daily schedule?

A: I got up about 5 A.M. and read the papers so I'd have an idea for my commentaries. Then I'd fix breakfast for my kids and, if I had car-pool duty, carpool. Then I wrote my commentary and, at ten, delivered it. I did the shopping, cooking, light cleaning, and, occasionally, [laughs] I did windows and floors.

Q: Did you enjoy doing housework?

A: It was an awakening. It's not something I would be eager to do again. There's nothing terribly feminine about cleaning a kitchen floor or cooking. What is feminine about chopping up raw meat? In many ways I found that I had to draw on all the reservoir of self-containment that I had. At *Nightline,* it's easy because there's daily gratification. I'm constantly being told how wonderful I am doing this job. Very few people tell you how wonderful you are when all you've done is cooked a meal, put the laundry in, or made beds. What's difficult about it is that it's so taken for granted.

Q: In the spring of 1977, you returned to ABC and the announcement that Roone Arledge, president of ABC Sports, had also been appointed president of ABC News. What was your gut reaction?

A: I didn't know Roone at all. I had never met him, and I was concerned. I thought he was going to cheapen the news. But let me say he's totally proved me wrong. He's as thoughtful and intelligent a man as I ever hoped to work for. However, there was a period when I was not only ready to walk, but I did. I handed in my resignation.

ON NIXON:

You have to admire a man who never, *ever,* gives up. That's part of the American fascination with Nixon.'

Q: That was the result of Arledge's firing your executive producer on the *Saturday Night News*—something he did while you were on vacation. That must have been a blow.

A: I was hurt. Not that the president of the News Division has to ask permission of the anchor to fire a producer; he can fire anyone he wants, including the anchor. But I just thought it showed a certain lack of concern for the feelings of someone who—in my mind—was going to continue to be a vital part of the ABC News. What that said to me was "Sonny, I don't care who you think you've been here, under me you're nothing." Roone and I have talked about it since, and obviously, it was not meant that way. After all, Roone had a couple of other things on his mind. The worst thing I could say now about that was that it was thoughtless. I'm sure now he didn't mean any cruelty by it, but I sure took it that way. If he called me in and said, "Look, others may think you're an anchor, but I don't," you can't argue with that. That really is a question of taste and perception. Actually, [laughs] some people feel exactly that way about me today. Fortunately, Roone has changed his mind.

Q: But he didn't immediately. He ignored your letter of resignation; in fact, you couldn't even get him on the phone.

A: So I quit. I submitted my letter, said good-bye on the Saturday show, went home and stayed there. At that point it didn't strike me as perhaps as extraordinary a move as it did others because I had just come off of nine months away. For the first time in my professional life I'd been away from the network and was less seduced by it. I figured one of two things would happen to me: I'd stay home and ABC would continue to pay me, or I'd be fired, in which case I could go somewhere else. After about a month, I was invited to come up and have lunch with Roone. Roone is a very charming man. When you're in his presence, he gives you his time and doesn't allow anything else to interfere. He doesn't push the agenda.

Q: What was your agenda?

A: I wanted to be an important part of ABC News. There was talk of this multiple-anchor concept, and I had dreams of being the foreign-policy sub-anchor. I wanted to contribute to the magazine show, *20/20.* I wanted to do anchoring to show that I was better than he thought I was. And most of all, I just wanted him to pay attention to me. And, Lord, he was nice enough to pay attention at that point.

Q: But from 1977 to '79 it was still dicey, wasn't it?

A: Was I one of the anointed? No. And neither was Sam Donaldson. Sam and I both thought we were a lot better than Roone did. But it was not an unhappy period. It was a period during which we—Sam and I—were sitting in the dugout hoping the coach would send us in to play. But we were on the team, and we were played. We hadn't been sent to the minors.

Q: Nevertheless, Arledge was looking at other franchises to fill positions for which you qualified. After taking over News, Roone made very public displays of going after major-league talent from NBC and CBS: Dan Rather, Tom Brokaw, Roger Mudd, Sander Vanocur. Now, *that* must have annoyed you.

A: It wasn't that anyone being hired from the outside annoyed me. What annoyed us was the general suggestion that the people he already had were not competent enough. Subsequently, he's demonstrated otherwise, but at the time, we, the best correspondents, were fearful we were going to be displaced. That never happened, but Sam and I were the particular malcontents, because we'd been at ABC for years, and while making good salaries, they were nothing extraordinary. So to hear about these exorbitant contracts that were being signed. . . . We were really bitchy about it between the two of us.

Q: You said you always knew you were going to be a big star at ABC. But by 1977—fourteen years after you'd joined ABC—that still hadn't happened. Weren't you beginning to question whether that big breakthrough was going to happen?

A: Was I ambitious? Yes. Anxious? No. I was almost 37, so I wasn't exactly over the hill yet. I still knew the opportunity would come, as Donaldson, Jennings, and Frank Reynolds knew it would come for them. We all looked around and said, "This isn't a matter of being filled with foolish pride." We'd look at ourselves and say, "Be honest, guys. Am I a pile of crap?" And they'd say, "No. You're really good, and one day Roone is going to catch on to that." And he did. The group has done all right. We take a lot of pride in that.

Q: When Arledge initiated *America Held Hostage,* anchored by Frank Reynolds, most people thought he was crazy. Did you?

A: Yes. Donaldson, Barrie Dunsmore, and I not only thought Roone was nuts, we said it quite openly. When the hostage crisis went on, we thought Roone would ultimately have to give up, but he had no intention of doing that. He was letting everybody know—the viewers, the News Division, the network, the affiliates—that a program at this time of night could work. Then it started getting extraordinary ratings. It became clear that if you could do this with the Iranian story there was something that could be done every night which would appeal to a few million people. All kinds of people like to claim credit for being the guiding geniuses behind *Nightline,* but if there is any guiding genius, it was Roone Arledge.

Q: You were already covering Iran on the State Department beat and began substituting for Reynolds at 11:30. Did you immediately realize this show was the vehicle you'd been waiting for?

A: Yes, there was no question about it in my mind. I had put in sixteen and a half years with the network, had done almost every kind of story. If ever I was going to do something new and different, this was it.

Q: Arledge again didn't seem to be as convinced. He was still hoping Dan Rather, among others, might be available to anchor *Nightline.* Did that make you angry?

A: I guess "apprehensive" would be the most honest word, because I really wanted that job. I knew I could do it. But he was looking around elsewhere. Dick Wald [senior vice-president of ABC News] does a funny routine about how obvious it was. "Here we have this new nighttime broadcast that we're going to put on the network to go up against Carson and the CBS movie. So obviously we will put some funny-looking diplomatic correspondent that no one's ever heard of in the job, and he will become an enormous success." That took more imagination than even Roone had.

Q: That's very diplomatic, Ted. But with your credentials, it must have been exasperating to have to keep convincing this man of your star quality. After all, you'd proven yourself.

A: Proven what? That I could handle an ongoing story for which there was a national obsession? It was a very tense time. One of the few times when I felt a little less secure. But it was also not a time to let people know you're feeling insecure. That was the time when, above all, I had to seem more self-confident than anyone around me, because if I wasn't going to be self-confident, sure as hell nobody else was.

Q: Did Roone finally just call up and say, "Ted, *Nightline*'s yours"?

A: No. Roone has a way of not ever doing that. I remember the day precisely. It was my fortieth birthday, February 8. Dick Wald called and said, "So you want to do this new show?" And I said, "You betcha." Now at that point, I was still earning my regular salary as chief diplomatic correspondent and had about a year to go on my contract. I said, "I guess you're going to want to renegotiate the contract?" And they said, "No." I said, "I really think it would be a good idea for you because now you can get me pretty cheap. A year from now, this show is going to be a big success." And they said, "We'll take our chances."

Q: How does your interviewing technique differ from others'?

A: It's important to listen and—for me—not to have a bunch of prepared questions. I have half an hour in which to do a show—out of which maybe twelve or thirteen minutes is interviewing. If I come with three or four questions already in my head, the answer to the first question may be so extraordinary that it'd be foolish to use those other questions. Most of the time, if you give people a halfway-decent opening question, they end up telling you fairly interesting things.

Q: Have there been times on *Nightline* when you felt you really blew an interview?

A: There are times when you're just not sharp enough to ask the right questions. What a viewer means by blowing it is getting an answer that so astounds you that you fall back in your chair and say, "Oh, my God, I never thought of that." That doesn't happen. But we've come close. There was once a Texas husband-and-wife team who censored textbooks and who showed this book in which, she said, "one of the things they show here is how young women can use cucumbers to masturbate." I must confess that took me off. But I only blow it when I'm not ready.

Q: When there's a crisis, *Nightline*'s ratings usually go up.

Do you ever find yourself secretly hoping for bad news?

A: No, but anyone in the business who tells you they don't get a rush of adrenaline when they hear of some major news story—which, by definition, is almost always a crisis—is not telling the truth. If I didn't get excited when that happens, if I didn't feel it was the fulfillment of everything I am, I probably would be out of the business. When you're covering an event, emotions get in the way. People don't pay me to get on air and start crying at the loss of 369 lives. They pay me to get on air and put some perspective on the situation.

Q: Yet, ironically, Walter Cronkite's most remembered moment is when he cried upon hearing of the death of John F. Kennedy.

A: Which simply proves all of us are fallible. You don't see newsmen cry on air in part because it's inappropriate and in part because—if you want to get cruel about it—most of us are cynical enough not to regard things in human terms until much later on. One of the reasons *Nightline* has such loyal viewers is that people get the sense that I can step back and not involve myself personally, that I can be just as argumentative with a liberal as I can with a conservative, that I can give a Russian an opportunity to talk one night, and yet if there's too much garbage coming out, I will hassle him.

ON KISSINGER:

'Henry Kissinger is one of the great secretaries of state. We have lost a lot by not having him in a position of influence.'

Q: Did you ever have a time in your career when you did get emotionally involved and lose it on air?

A: Yeah, in '65. But it wasn't on air, it was in Selma. I really felt I wanted to march. I didn't want to cover the story, I wanted to be part of it. I called my wife, and we talked about it. And she said, "Look, you've always wanted to be a journalist. The whole idea was to do something good by whatever influence you could. You're a fool to give up the chance now." So I slept on it. The big question was really whether I could step back and be objective when I felt strongly that one side was right and the other side was wrong. I stayed reporting.

Q: From your perspective of more than twenty years, what do you think are the basic differences today among ABC, NBC, and CBS News?

A: Not a lot. The people at all three networks, executives as well as correspondents, tend to fall into line with the image the corporation projects. At CBS, it's the Murrow tradition, picked up by the Cronkite tradition, although people don't seem to talk that much about the Cronkite tradition. It's still the Murrow tradition. They hold onto that for dear life. If we had it, we'd hold onto it, too. But there are changes. There was a time, fifteen years ago, when you'd mention a beat and—boom!—CBS would immediately come to mind. White House? Dan Rather. State Department? Marvin Kalb. Capitol Hill? Roger Mudd. Today, CBS doesn't come as instantly to mind. Yet they're still ahead of us. They're awfully good, but they can be beaten, and one of these days, we're going to do it to them. At NBC, they had an extraordinary tradition with Huntley-Brinkley, but they blew it. Now NBC seems to be slugging through the mud. And while they have a lot of very good people and while I think Larry Grossman [president of NBC News] will do wonderful things for them, because he is a groundbreaker, NBC, nevertheless, has for the last few years tended to suffocate a bit. ABC, meanwhile, has a scrapper's tradition. We're more inclined to try harder, and we're not as tradition-bound. When we came here—Peter Jennings, Sam Donaldson, Barrie Dunsmore, myself—the ABC tradition was yet to be established.

Q: As one who is being touted as a potential anchor on *World News Tonight,* what do you see are the differences between the three network nightly-news anchors?

A: The three anchors have never been more alike. They are all urbane, handsome, well read, intelligent. They've paid their dues, come up through the ranks. Dan is clearly a little more energetic, electric, frenetic sometimes. What Dan and I have in common is that we are both great admirers of Edward R. Murrow. I must confess that there was a time in my life when I was doing Edward R. Murrow impersonations, too. Dan does a kind of Texan Edward R. Murrow—clipped—a very effective style, but it *is* a style. You always have the feeling that what you're watching with Dan is terribly important, even when it isn't. Peter is a little more urbane in that sense. When it isn't important, he doesn't pretend it is. Tom Brokaw and I have a lot in common in one sense. Tom is an excellent interviewer. He was terrific on the *Today* show, but the format of a news program doesn't really allow him to display that great talent. I understand why he moved from *Today* to *Nightly News,* but in terms of capitalizing on his strengths, it was probably a mistake.

Q: Arledge said in an interview that no network has a "depth of anchors." Is a good anchor that hard to find?

A: If Roone said that, it's one of the few uncreative things I've heard him say, because I think that's nonsense. There are only that many proven anchors around because how does one prove himself to be an anchor? By anchoring. There was a time when Roone Arledge looked at me and said, "You? Anchor? Forget it. No way can that guy anchor." And up until I started doing *America Held Hostage* and *Nightline,* he would have found very few people, among all those people who are now trying to nudge me into that seat, who would have said, "Oh, *yeah.* Koppel is the guy."

Q: Many network executives feel it is you—not Jennings—who could make *WNT* seriously competitive.

A: In a sense, they're the same people who have been trying to put Teddy Kennedy in the White House. And as soon as the poor son of a bitch runs, then everyone says, "Kennedy, yuck!" Peter Jennings is the best chance we've got in that job. He is better at that than I am, just as I like to believe I am better at *Nightline* than he is. But I'm not as sure of that as I am of the fact that he's better at what he's doing.

Q: But if Arledge asked you to take over as an anchor, would you say yes? Could you honestly turn him down?

A: I'm not going to answer that. It's a hypothetical question. I don't think it's going to happen, and I don't think it ought to happen. Peter needs time, not more speculation.

Q: You're really uncomfortable talking about the possibility of replacing Jennings on *WNT,* aren't you?

A: Look, I'm not offended by the notion that people come to me. I should be flattered, and I am. But by happenstance, the two men who have sat in that chair the last few years have both been good friends of mine, and it's hurtful for them anytime the topic comes up. It's painful for me to hear "Well, Ted's waiting in the wings," because it's painful for Peter to hear. I'm happy doing what I'm doing, and Peter's happy doing what he's doing. So why screw around?

Q: Ratings. No network nowadays gives anybody two or three years to bring the ratings up.

A: They have to. It takes two or three years to really become comfortable in that job and to have the American viewing public become comfortable with an anchor. It would be a mistake if they keep jerking the quarterback out after every three plays. Those same people who are predicting that Peter is not going to be given three years are also predicting that I'm going to be the one to take his place, and they're wrong. Because there's one person they haven't talked to in that respect, and that's me.

Q: From April 1983 to February 1984, *Nightline* expanded to an hour. It didn't work and has returned to 30 minutes. Why didn't *Nightline* work at an hour?

A: It didn't work because the affiliates didn't think it would work at an hour. As soon as they heard, a lot of people started sending out warning balloons saying, "Don't do it. We're not going to stay with you an hour." And they meant it. There's a lot of money at stake at 11:30 at night. Beyond that, we weren't sure what we were at an hour. Were we still a one-subject program? Do you do a couple of subjects? However, the biggest difference between the half-hour and one-hour show was that after the one hour, people walked away saying, "You really told me more than I wanted to know." After the half-hour, they would roll over and say, "God, I just wish they had another ten minutes." Anytime you're selling a product, you're better off leaving the customer wanting more.

Q: How much does Arledge get involved with what is seen on *Nightline*?

A: We all work for Roone. It would be foolish of me to say no, he is not the ultimate authority. But it's also foolish to imply that Roone is pulling the strings every day of the week. I was fearful because I had heard all the rumors about this man who cannot keep his hands off the product. But I've got to tell you, in all the years we've been doing *Nightline*, he has called during the program maybe 50, 60 times, which is a lot. But when he calls, it will be, "Tell him to ask this..." It is, literally, the ultimately involved viewer who has a telephone that goes right to the control room. Sometimes Bill Lord [former executive producer] would pass the question on and sometimes he wouldn't. If it was passed on and I thought it appropriate, I'd ask the question.

ON JACKSON:

'I like Jesse. He was the most interesting candidate, but he has an appalling lack of knowledge about foreign policy.'

Q: Your colleagues say you are the ultimate politician. What does it take to survive in network television?

A: I don't know. I've told people with whom I negotiate on contracts that I'll always tell them the truth, because I find it the most convenient way to live professionally. But in some way, that has been transformed into the perception that I am extraordinarily manipulative and political. Most of the time, however, it's momentum. As far as my work is concerned, I'm like the guy who tries to keep all the plates spinning. And when he gets to the end of the line and the plate at the start of the line starts to wobble, he goes racing back again. I'm not very well organized, so I'm constantly trying to keep plates spinning. I'm always a last-minute person. I'll be sitting in the studio a half-hour before I go on air gobbling up some last piece of information. In college, I was always the guy who would spend the last three days frantically cramming, always doing well enough to squeeze out a B−. When I met Grace Anne in graduate school—and there was that competitiveness, when I had someone I wanted to beat—then I made A's.

Q: Have you had to make sacrifices for your career?

A: Insofar as being away from my family was painful to me, yes. But it was my family who paid for my career, I didn't. I spent close to a year in Vietnam in 1967, and I would come back to Hong Kong only for a week every two months. Then when I was Southeast Asia bureau chief, I traveled constantly—going six, seven, eight months out of the year, two weeks at a time. But again, those sacrifices were, primarily, my wife's.

Q: Historically, anchoring major news shows has been the bastion of white male Wasps. You are the first Jew to crack that Wasp anchor barrier. Do you think being Jewish has ever slowed your progress in broadcasting?

A: I don't think it's ever been a factor. Or if it has been a factor, they've been so subtle about it that I don't think they even knew what they were doing.

Q: Still, you are a token in a certain sense. Do you feel the responsibility as a role model?

A: Yes and no. But I'm hired to be a journalist. If I don't do that, it will be much more damaging to people who have confidence in me, be they Jews or non-Jews, than if I were to suddenly see myself as a representative of a particular religion, political party, or of the males of this world who are five foot nine. I get mail all the time that says, "How can you, of all people, be sympathetic to Yasir Arafat?" I feel that I, of all people, have a responsibility to try very hard not to lean in one direction or another.

Q: How does that consideration come into play when someone like a Jesse Jackson is on the show?

A: Let's face it, there are an awful lot of bigots in this country, a lot of people who would come down on Jesse just because he's black. So can you blame a man if he takes advantage of the fact that there are a lot of people who are afraid to lay a glove on him because he's black and they don't want to be accused of being racist? But that's another form of intolerance. Jesse doesn't need my protection. He's as tough as they come. One time when he was on, he had just come from a CNN interview with Sandi Freeman. I watched it, but it was boring because she was being so deferential. She never laid a glove on him. So when he came in, I said, "I saw you. You were boring, and you're not going to get away with that kind of crap tonight." I like Jesse, I really do. He was by far the most interesting candidate, but he has an appalling lack of knowledge about foreign policy. In the Dartmouth debate, he said he felt the Japanese ought to pick up a larger share of their own defense. But someone pointed out that we were the ones who drafted the Japanese constitution precluding them from having a larger role in their own defense. And he said, "Well, I wasn't alive then." In other words, "How am I supposed to know anything that happened before Jesse Jackson was born?" Come on.

Q: Incidentally, are you a Democrat or Republican?

A: I'm a registered Independent, and I do that deliberately, because my politics are nobody's business.

Q: Your friendship with Kissinger might suggest that you are more conservative than not.

A: My admiration for Henry has more to do with my admiration for his mind than his politics. Henry Kissinger understands something about both human and international behavior that all too few in the world understand: that it's mutual interest that binds people together. Ultimately, the lasting relationships in this world, be they individual, international, or national, are based upon the perception of common interest. When it is in our interest to be friends, we will be. Interest sometimes involves emotions, but that is what keeps relationships together, not signing on the dotted line or espousing a principle. Our allies are our allies because they perceive it in their interest to be our allies. What happened when Richard Nixon went to China was that, suddenly, we and the Chinese discovered we had certain things in common, so all the horrible things we said about each other for 25 years became irrelevant. It was suddenly in our interest to be nice to each other.

ON HIS FUTURE:

‘When you realize success in television is not the most important thing in life, then what are they going to do? Fire me? Fine.’

Q: That theory might well explain your relationship with Roone Arledge, mightn't it?

A: Sure. That's a very good example. While it is in our interest to be professionally close, we will be. Now what may grow out of that mutual interest is a friendship. I think we've come close to that. But it did not grow out of an instant affection between the two of us. Quite the contrary. It grew out of our perception that Roone and I had something to offer each other. And that, ultimately, became far more binding than anything else could be.

Q: Incidentally, are you an American citizen now?

A: Yes. I like to say I'm an American by choice rather than by accident of birth, and that's what's still extraordinary about America. I can't imagine this happening in any other country. I cannot imagine going to France at thirteen and being in the equivalent position in French broadcasting today.

Q: Your on-air style has been universally described as "unflappable." Is that an accurate description?

A: People jump to the erroneous conclusion that what they see for half an hour on *Nightline* is what I am as a human being. I wouldn't agree with that term, but I'm paid to be unflappable. Am I unflappable when I'm home with my family? Hell, no.

Q: What makes you angry then?

A: Incompetence. I really get angry when people are paid to do something and they don't know how to do it.

Q: How about something petty like your hair? Do you ever get tired of people commenting on it?

A: There's not much I can do about it, but I do get tired of it. It must drive some people literally crazy, because they can't seem to get enough of talking about it. I go to a hairstylist and the reason I do is because early on they said, "Ted, you're making enough money now. You're an anchor. Go get your hair cut somewhere where they can do it for you properly." And for a day or two after I get it cut, it looks pretty good. If I somehow just put aside the time every week for a light trim, I think the subject would just go away. But it's never been important enough to me. People will be a lot more forgiving ten years from now when I'm on the air and bald.

Q: In a rule-infested profession, you seem to have written a lot of your own. Do you, for instance, have an agent?

A: No, I've never had one. No agent I've ever talked to has ever been able to satisfactorily explain to me how they will handle weighing off my interests against those of their other clients when we are in competition for the same job. I negotiate the terms of my own contract and then have a lawyer go over it. Agents exist largely for those who are embarrassed to go in and say for themselves, "Look, this is how I assess the market, and here's what I think I'm worth."

Q: How confident are you, anyway? People who know you say that your most marked quality is an unusual sense of self. As one man put it, "Ted is the most self-confident person I ever met—but then, I never met de Gaulle."

A: [Laughs.] That's lovely. I like that. It's the most flattering insult I've ever received. Look, no one is that confident in reality, but ours is a business of appearances, and it's terribly important to appear to be self-confident. The minute you give evidence of doubt, people are going to eat you alive. Sure, there are times I have doubt, but people will never know when that is. I lead a very blessed life. I'm married to a woman I love, I have four children I'm crazy about, I haven't gone hungry in any of my adult days, so I don't have a lot to feel insecure about. When you realize that being a success in television is far from being the most important thing in life, once you've got that under your belt and believe it—and I have for a long time—then what are they going to do? Fire me? Fine. I can survive. And I've never tried to confuse that in the minds of people I've worked for—Elton Rule, Bill Sheehan, or Roone Arledge. Realizing most of your ambitions, you come to the conclusion that there's a lot less to this than meets the eye. The only kind of lasting thing that's left to me is my family, my children, and their children. The only *real* hope I have for lasting beyond this lifetime is through them. The family is a much more important extension of yourself than any work you do. If you don't realize that before it's too late, it can be the greatest tragedy of all.

Q: When exactly did you come to this realization?

A: In my mid-thirties. I said, "Hey, you're chief diplomatic correspondent. Not bad. So what's left? They make you an anchor. But is that going to make all the difference? So what then? President of ABC News?"

Q: Would you like to be president of ABC News?

A: No. I love Roone dearly and really empathize with him in that job. But I wouldn't want it for love nor money. In this industry, you realize that being the president of ABC News isn't going to make a hell of a lot of difference 50 years from now any more than being chairman of the board of ABC or even president of the United States is going to make a difference. I don't want to get sloppy or metaphysical on you, but those things just aren't important. What is important is being happy in your life with your family and trying to do a little bit of good. And now I'm in the position where I can do a little bit of good. ■

THE BEST LITTLE ACTRESS FROM TEXAS

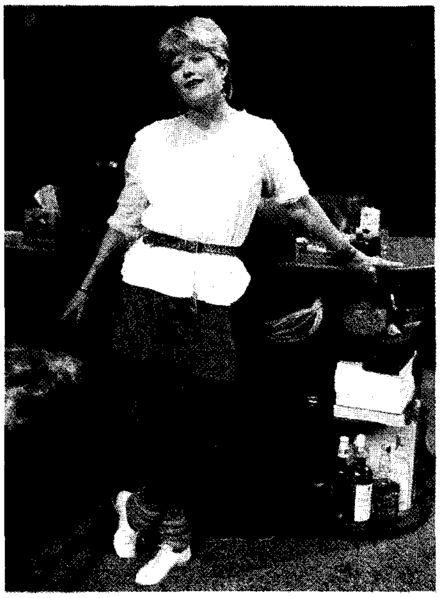
JUDITH IVEY RISES ABOVE THE HURLYBURLY • BY JOYCE WADLER

SHE TAKES OVER THE STAGE IN *Hurlyburly,* David Rabe's black vision of Hollywood, a wise-talking stripper dressed in the comic-book clothes of Hollywood: socks over tights, an absurdly short skirt, her hair an electric blonde mop. She knows she's in this dead-end house in Los Angeles to make light of her problems in front of the casting directors who have asked her to entertain the boys.

"Doom and gloom have come to sit in my household like some permanent kind of domestic appliance," she announces, punching out the words.

It could be a portrait of a pitiful woman, for the stripper routinely degrades herself with men; it could be merely darkly comic. But Judith Ivey gives the portrayal the quality that has made her one of New York's most talked-about actresses: in the most difficult of roles, the ability to be liked. In three recent parts, she's played women who take off at least some of their clothes, and she's given them surprising dignity and strength. Bonnie, the stripper in *Hurlyburly,* has performed fellatio in front of her six-year-old daughter and sleeps with one man because another man wants her to. Ultimately, though, she gains the audience's respect. Josie, her Cockney working girl in *Steaming* (for which she won a Tony last year), talked a tough game, but there was little doubt she bled easily.

As Steve Martin's love interest in the film *The Lonely Guy,* she was flaky but sweet, so earnest that even the most shell-shocked lonely guy could fall.



In *Hurlyburly:* *The ability to be liked.*

Ivey has a little bit of what Goldie Hawn had in *Laugh-In*—the ability to be nice in her underwear. There's also a hint of the appeal of the young Mary Martin, like Ivey a Texas girl. But Judith Ivey, without hair pulling or affectation, is an exceptionally serious actress, a woman who can play a bubblehead and still show courage or dignity or hurt. In *Hurlyburly,* which moves to Broadway this week, the cast has included Harvey Keitel, Christopher Walken, Sigourney Weaver, and William Hurt. But Judith Ivey is the one who leaves the audience gasping.

"Inside that sweet, seemingly unflappable person, there's a volcano burning," says Ronald S. Lee, the producer of *Steaming.* "She's got a quiet power that zooms up to the surface."

William Hurt, with whom she shares her most searing scene in *Hurlyburly,* is rendered even more inarticulate than usual in his passion for her work.

"She's so good," he says, in a slow, tortuous style that is the opposite of Ivey's. "She has, y'know . . . she's just all-out courageous, she takes tremendous emotional chances, she would do that relentlessly. There's a choice you make that might burn your psyche to try out in front of people you don't know you can trust."

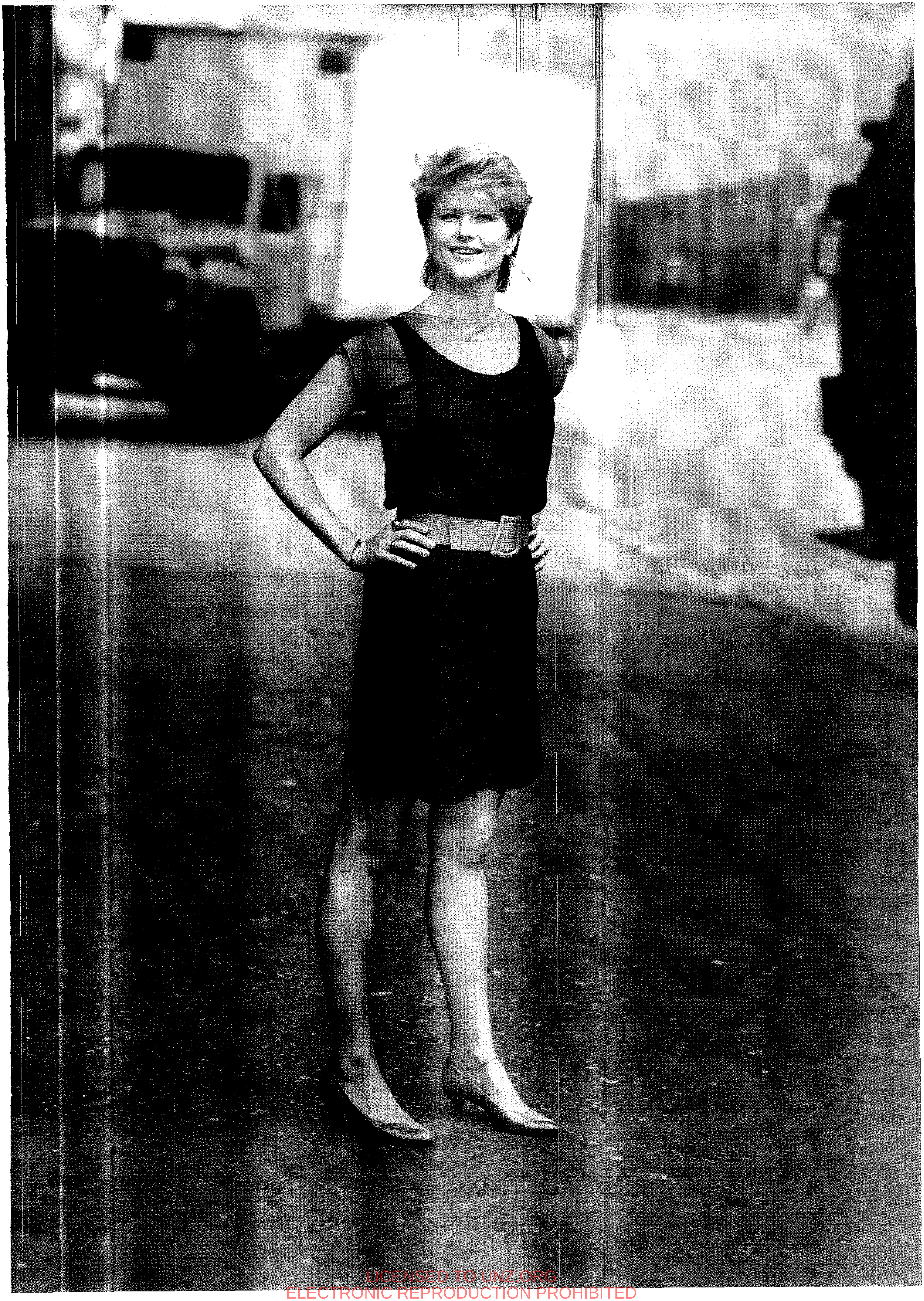
Does burning one's psyche mean humiliating yourself in front of an audience or is it a sort of permanent damage?

"No, no, the stuff that singes," he says somewhat impatiently. "I'm not talking about permanent damage. That would be unprofessional. And one thing Judy is not. Is unprofessional."

'WHY DON'T YOU GET A better place?" asks Steve Martin, who briefly dated Ivey, whenever he comes to New York and picks her up. This is not to say her little one-bedroom in Chelsea is a dump. It's just that it's very Judy. Bright, friendly, without preten-

Blonde ambition: *"I definitely remember making a conscious choice that I was going to give it everything I had."*

Photographs: above, Martha Swope; right, Neil Selkirk (hair and makeup by Sandra Bocas for the Benjamin Salons).



BEFORE *STEAMING*: *"I thought that was a poignant moment," she says in her crackling voice. "To learn how you can be the hottest young actor in New York while standing in line at unemployment."*

sion. ("Howdee!" hollers Ivey's answering machine when you call.) One dog, two cats, all of which fall into the category of mutt. Forest-green modular sofa—the first brand-new furniture Ivey, who is 32, has ever owned. No coffee table, though. Just never got around to buying a coffee table, Ivey says, serving coffee on a footstool.

She is a slim woman, five feet five, 118 pounds. The voluptuous, slightly blowsy look she had in the ads for *Steaming* has been replaced by an almost gamine look: short, straight blonde hair, wet from the shower, a large pair of tortoiseshell glasses. She talks with her body—legs curl up, hands move. Her speech is the Texas style that tends toward a twang rather than a drawl, a playful twang, often slipping into other characters, other accents. She says she started her attack on her character in *Hurlyburly* with the sound and the look.

"When I first did the reading, the rhythm of the speech pattern just jumped out at me," she says. "I did it almost Valley-girl type, and I made her very mannered. When she arrives, she knows she is there to entertain men, so she's got all her affectations about her."

In *Steaming*: *"A quiet power that zooms up to the surface."*

Ivey also took to the streets to find a stripper.

"I went with a friend, he was my protector, and we went to the Metropole and watched for about an hour," she says. "There were the ones who would just get up there and they were bored stiff, and then there was this one lady who was just having a *ball*. She was a good dancer, and her body was very much like my body is now; there was a little bit of extra weight on the thighs and you know, rear end, but she was just so proud of it.

"I remembered that Mike Nichols [*Hurlyburly*'s director] said in rehearsal that all the people in the play are people who have not realized their full potential. And I thought, 'How can I make Bonnie, who says an awful lot of positive things, be someone who is not realizing her dreams?' I gave her a little extra weight, so that she's not going to make it as a Vegas dancer or whatever."

She does not perform nude in *Hurlyburly,* though stripped down to string bra and panties, she comes close. She was, however, often naked in *Steaming.*

"I was talking to Sigourney about it the other night—she had been in her underwear in *Alien*—and we were both laughing about how people are fascinated with it. The only time it affected me was the first time I took my clothes off during rehearsal. The staff was all men, and the director had said we should just take our clothes off when we felt like it. I became frustrated miming it, and so I decided one day that this would be the day, and I got right down and took it all off and was standing there and finally had to say, '*What* is my next line?' That broke the tension, and everybody burst out laughing.

"When I did *Steaming, Playboy* came to me and asked me to pose, which offended me on one level, because I thought, 'You don't even understand what I'm doing here. I am *acting.* I am not *exhibiting* myself.' But on the other hand, I had to admit there was sort of a private elation, because the way I looked in high school, most of those people would be astounded that *Playboy* would come to me."

She was unattractive in high school?

"No," she says. "Look kind of like I look now. But I wasn't a *babe* or anything."

THERE WAS A NEWSPAPER ARTICLE once that impressed Judith Ivey so much that she carried it around for a long time. It said that the oldest child—which Judith is—turns out to be the child most like the parents.

The word that Ivey uses most to describe her parents is "dedicated." Hardworking. Supportive. If you like, she will act them out.

"My mother?" she says, folding her hands in her lap and talking the kind of Texan in which every other sentence ends with a raised note. "Well, my mother is born and raised in Texas, and she was an English teacher. An' she *loves* bein' with people, and if you were in the theater together, she would be the first person to talk to you and find out all about you and tell you about her daughter up there.

"And then she would come back to the dressing room and tell me all about this wonderful person that she just met. And that they thought I was wonderful, and she doesn't understand why people think New York is unfriendly."

Her father?

She alters her voice to deep-throated, slow-paced Texan.

"The favorite thing my father has ever done is that he went out in the lobby once and he said, 'What do you think of that girl who is playing that—what is it?—that Piaf character?' And they said, 'Brilliant. Brilliant. Just brilliant.' And he said, 'Yep. I think so, too. That's muh daughter.'"

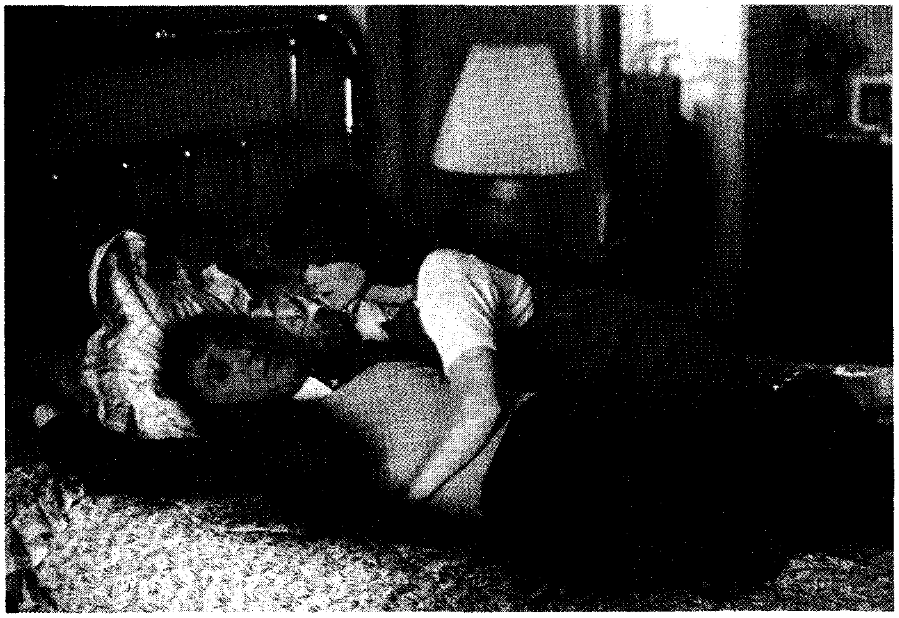
The home she remembers was Odessa, in west Texas, a town so hot then that when Judith was a little kid a large part of playtime was spent in the shade of a tent with some Kool-Aid, just kind of cooling out. Nathan Ivey was the dean of a junior college and taught economics. Dorothy Ivey had lost a child before and another child after the birth

Photograph by Martha Swope.

of Judith, which may be one reason the family bond is so strong.

When Ivey was up for the Tony award, she did not think she'd win and have a chance to speak. So she told her family she would scratch her nose when the cameras turned on her, as a way of saying she loved them. For their part, in her twelve years in the theater they have only twice missed a play she's been in.

The bad part of growing up was the travel. Her father took on the job of starting community colleges, and from early childhood until the time she graduated from high school, Judith estimates, her family moved fifteen times, finally ending up near Chicago. Moving did not simply have the effect of forcing her to study the mannerisms and dress of the others so she would fit in quickly; it made an already hardworking girl even more keenly aware of the need to make her mark. She made cheerleader, she made student-council secretary, she made editor of the school paper. But then she attended a school where about the only activity open was theater; she did Miss Preen in *The Man Who Came to Dinner.*



In *The Woman in Red:* *Becoming a familiar face.*

"I made them laugh," she says. "Not that no one else did, but very specifically, I was a standout at being very funny, and I loved that."

IVEY WENT OFF TO ILLINOIS STATE University on a scholarship, was working within a year of graduation, and married at 22. Immediately successful, she had regular work at the Evanston Theater Company and the Goodman, and steady and prosperous work doing commercials—Sta-Puf fabric softener, Gerber baby food, and the like.

"I was the quintessential Midwesterner," says Ivey, explaining her appeal. "Vulnerable, sincere. I was hired many times because I always played with the kids before we went in front of the camera, and so I could get them to do anything I wanted."

Although she could never land a lead at the Goodman, she was doing well, earning in her last year in Chicago more than $50,000. But her marriage didn't work out as well, and in June 1978, she loaded her possessions into a U-Haul and drove to New York. Ivey, the sensible Midwesterner, arrived with $17,000 in savings, and found work within a few months, though it was out of town—at the Folger Theatre in Washington, in *Whose Life Is It Anyway?* When she returned, she got the job of understudy to Kate in *Bedroom Farce.* Five months later, the part was hers.

"I had not been living in New York one year before I got my first role on Broadway," says Ivey, smiling at the memory. "I remember thinking, 'Not *bad.*' "

The good times stayed. After *Bedroom Farce* came *Piaf,* where, similarly, Ivey began as the standby and ended up with the lead role.

But in 1981, the year she turned 30, she decided her career was going nowhere. It got so bad she seriously considered opening a pet store. When she told that to her agent, he did not say it would be a bad idea. She also recalls the time—during the run of *Pastorale,* a well-received Off-Off Broadway production that paid "$340 for eight weeks' work"—when she was waiting in line at the unemployment office.

"This guy I knew slightly comes up to me and says, 'Gosh, you're doing great aren't you. I'm friends with this casting director, and he says you're the hottest young actor in New York City.' I thought that was a very *poignant* moment," she says, again in that crackling voice. "To learn how you can be the hottest young actor in New York while standing in unemployment."

Things began turning around when Ivey landed the part of Joanne Woodward's daughter in a Kenyon College production of *Hay Fever* (ask her about meeting Paul Newman for the first time and she'll use the word "hyperventilate"); she got some TV movies and more Off Broadway roles. None of this made her rich. Then, while she was doing the play *Two Small Bodies* in Los Angeles (it paid $500 for six weeks), her reputation paid dividends. Ronald Lee, who was producing *Steaming,* had auditioned nearly 200 people for the show when he decided he had to see Ivey. He flew to Los Angeles; when Ivey read for him, he offered her the role on the spot. Her Cockney accent was so effective in *Steaming* that most audiences assumed she was British; before the Tony ceremony, Alexander Cohen thanked her for flying in from London.

"WHY DOESN'T JUDY Ivey come home so her mama can talk to her?" a Texas voice is saying into Judith Ivey's answering machine.

Ivey, as busy as she can be, will call her later. But for now, she'll talk. About the way she managed to live, before *Steaming,* in a house "without a stick of furniture except these two lawn chairs." She'll talk about the way her career did "a complete 180" after *Steaming.* How Paul Newman and Joanne Woodward saw her in the play and gave her the lead in the film *Harry and Son;* how Steve Martin, having also seen the show, cast her opposite himself in *The Lonely Guy;* and how from all this she got the lead in *The Woman in Red,* in which she plays Gene Wilder's wife (it opens on August 15).

She'll talk about the way, before *Steaming,* she decided she would make all this happen.

"I definitely remember making a conscious choice that I was going to give it everything I had," she says. "I would absorb it; it would become me, and if that much dedication and effort could not turn anything around, I would bow out gracefully."

And if this up period should be followed by a down?

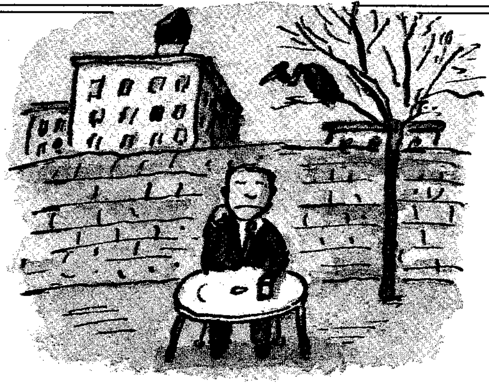
"It's the nature of the business."

Is that why she continues to live where she lives?

A denial and that electric laugh.

"I could get very self-conscious," she says, "if people keep talking about this apartment." ■

Photograph by Sid Baldwin.



OASES

THIRTY-EIGHT REFRESHING REFUGES FROM THE MEAN STREETS

BY KAY ELDREDGE

FEW THINGS ARE HARDER ON the feet or the psyche than a day pounding the sidewalks of Manhattan. One longs to get off the street—if only for a few minutes—and sit down, have a cup of coffee, use a rest room. One longs, in short, for an oasis in the midst of the roar and the concrete.

Anyone who has spent time in the city has discovered a few personal favorites—a hotel lobby, a department-store bathroom, a friendly restaurant. But few places offer the total package of rest, refreshment, and relief. And once you're out of midtown, you'll have a hard time finding even one of the three.

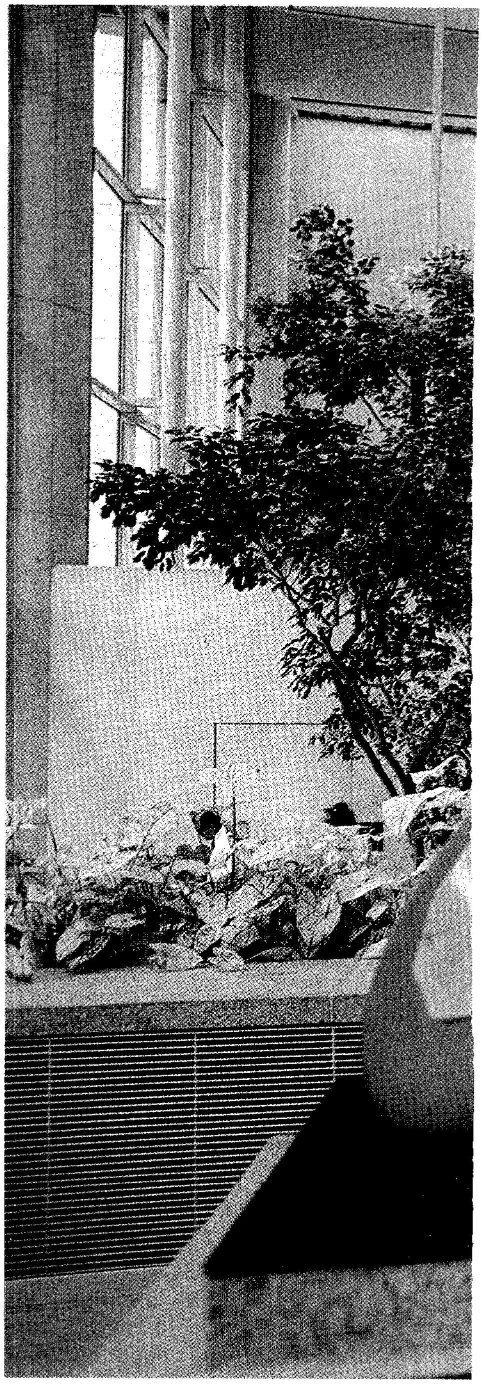
The places listed here were selected because the facilities are decent, the atmosphere pleasant (or, at minimum, unobjectionable), and because they're open for long hours year-round. They're grouped into eight areas between the Battery and 96th Street. Some of these districts are riddled with rest stops. Others are in desperate need of them, and to say you've named the best available is not always saying much.

Most are public; some are privately owned. But even at the latter, unless you look particularly bizarre, or appear to be carrying all your worldly goods around in shopping bags, or the rules suddenly change, you won't have to beg for permission to enter these places, nor (except at the Staten Island Ferry terminal) will you have to spend money before you're given rest-room privileges. Note: Fall-winter-spring hours are listed for universities and the New York Public Library branches. Summer hours are more limited.

THE GLAMOROUS TEN

THE MOST ATTRACTIVE REST STOPS are these ten public atriums, which exist largely because of the city's financial incentives for creating such spaces. Too bad they're not distributed more evenly throughout the city. Most of them are open late and are a godsend to anyone in need of a rest and a rest room.

THE **Park Avenue Atrium** HAS three addresses: 466 Lexington Avenue, 237 Park Avenue, and 116 East 45th Street (you enter from Lexington Avenue or 45th or 46th Street). This is the least appealing of the ten. You can ride the gondola elevator up to the skylight for a dramatic view of the immense suspended sculpture *Winged Gamma,* but if you want to sit down between 11:45 A.M. and 3 P.M., you'll find only low marble benches around a carpeted rectangle that marks the café of Charley O's restaurant. (At other times, you may relax in the café's comfortable leather chairs.) The main dining room is at the western end of the atrium, and despite what the building guard tells you, the rest rooms there are open to the public as well as to customers. There are large planters of trees and flowers, but there's something stark about this place; you get the sense that you're not really intended to make yourself too comfortable here. But along the walk-through between 45th and 46th Streets,



Photographed by Peter Mauss/ESTO. Illustrated by Paul Meisel.

Unwinding in midtown: *Pause for coffee and a look at Claes Oldenburg's* Typewriter Eraser *at the Whitney Museum of American Art at Philip Morris.*

there's the more welcoming Luchow's Viennese Café, with take-out or table service.

The Park Avenue Atrium is open daily 7 a.m. to 6 p.m. Charley O's is open Monday through Friday 11:45 a.m. to 3 p.m. and 5 to 8 p.m. Luchow's Viennese Café is open Monday through Friday 11 a.m. to 4:30 p.m.

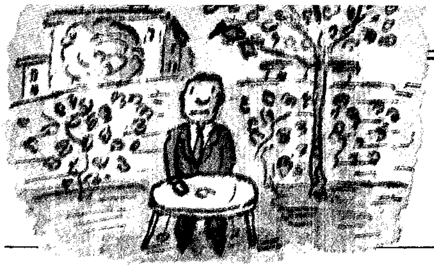
THE **Crystal Pavilion,** AT THIRD AVenue and 50th Street, is already a popular gathering spot for many of the employees in the neighborhood, though a number of the shops and restaurants on its three levels have not yet opened. The lower level is the heart of the complex, with tables and chairs (and phones and rest rooms, accessible by wheelchair) in a futuristic setting of granite and polished stainless steel. Rising and descending is a glass elevator providing views of all the action. There are two water walls whose soothing sounds help soften the décor, as do the tropical plants and a sunlit alcove reminiscent of a greenhouse. The Café Coco serves croissants, sandwiches, desserts, coffee, and espresso.

The Crystal Pavilion, 805 Third Avenue, is open daily 8 a.m. to 11 p.m. Café Coco is open Monday through Friday 7:30 a.m. to 6 p.m.

O**lympic Tower** ENCOURAGES YOU to take things easy. Its alcoves, small shops, and many sitting areas turn it from a mere walkway (between 51st and 52nd Streets, a few steps east of Fifth Avenue) into a place to recover from midtown pressure. You can get a cup of coffee and a croissant at Délices La Côte Basque, then relax near the water wall or in the quieter ring of seats near 51st Street. Or you can order coffee or a meal at La Cascade and be served at a handsome bar or a white-clothed table overlooking the waterfall. There are concerts from 5:30 to 7 P.M. on Thursdays.

The rose-colored granite and forest green of the woven metal benches give a sense of warmth you don't feel in the other major atriums. One flight down are rest rooms and phones; both are public, though the entrance through La Cascade makes it look as if they belonged to the restaurant. Those in wheelchairs can reach the phones and rest rooms by using elevator No. 7.

Olympic Tower, 645 Fifth Avenue, is open daily 7 a.m. to midnight. La Cascade is open Monday through Friday noon to 3

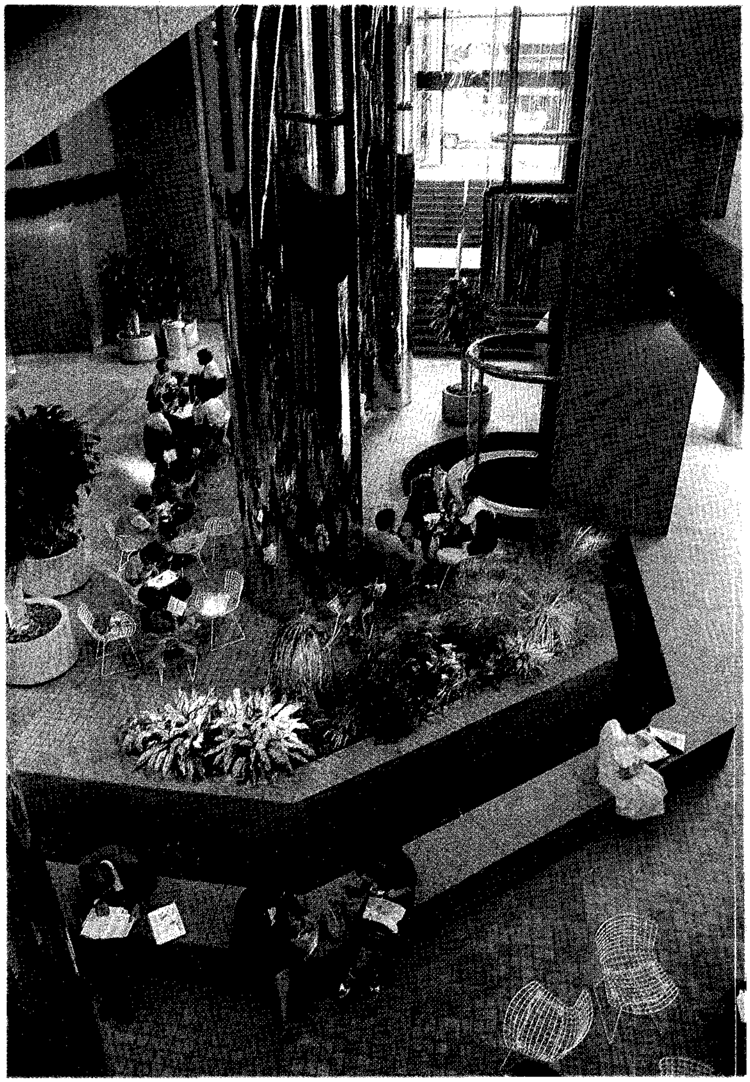


URBAN WELCOME: *Happily, at these ten public atriums you don't have to spend money for a respite in classy surroundings.*

p.m. Délices La Côte Basque is open Monday through Saturday 8 a.m. to 8 p.m.

LINGER AWHILE AT **875 Third Avenue.** The lobby, a spacious walkway between 52nd and 53rd Streets, has a rather hard-edged feel (gray granite walls, black glass storefronts, black-painted octagonal columns), but light streams in from a clerestory at the fifth-floor level, and the management has provided three floors of tables—most of them bearing vases of flowers—at which you may pause and relax. You'll find telephones, a take-out coffee stand, and rest rooms (the guard will unlock the door for you) in the basement; there's a lively Italian restaurant, Cafe Il Nido, on street level.

875 Third Avenue is open Monday through Saturday 7 a.m. to 11 p.m. and Sundays and holidays 11 a.m. to 7 p.m. Cafe Il Nido and the take-out stand are open Monday through Saturday 7 a.m. to 7 p.m.



All that glitters: *The futuristic atrium of the Crystal Pavilion.*

THE MOST AUSTERE OF the midtown atriums is **Park Avenue Plaza,** connecting 52nd and 53rd Streets a few steps west of Park Avenue. Even the potted trees at each end and the planter filled with flowers between them do little to change the impression that this is a lofty green-marble passageway rather than a place where you can relax.

There are tables and chairs at each end for brown-baggers, and in the center, at the base of a handsome water wall, another group of tables comprising the Café Marguery, which is run by Pasta & Cheese. These tables are set, and waiters are on duty, though signs do say ALL SEATING AVAILABLE TO PUBLIC AND NO PURCHASE OF FOOD OR BEVERAGE REQUIRED. At lunch there's a line waiting for the meals that can be ordered to eat here or take out, and the management admits that between noon and 3 P.M. it discourages those who don't intend to order ("After all, the waiters have to make a living"). The rest of the day the café offers coffee, breakfast, or afternoon tea.

There are several elegant shops in a European-style arcade, discreetly located in a corridor parallel to the atrium area. Passageways joining the two contain a newsstand, a *chocolatier,* and two unisex rest rooms—clean cubbyholes with the figure of a man or a woman on either door.

Park Avenue Plaza, 55 East 52nd Street, is open daily 8 a.m. to 10 p.m. The Café Marguery is open Monday through Friday 8 a.m. to 8 p.m.

IT MAY NOT HAVE WATERFALLS OR mirrored escalators, but the **Citicorp Center** atrium, occupying the block between Lexington and Third Avenues from 53rd Street to 54th Street, sets the standard for bustle and diversity. Immensely popular, it's far more than an atrium, with three levels of restaurants and shops bordering its seven-story interior court of trees and tables. The abundant sitting areas on the market (lowest) level and on the less frantic street level are frequented by secretaries with lunches from home, tourists pausing for a cup of coffee from one of the many take-out places, and businessmen whipping through the *Wall Street Journal.* The rest rooms are located on the market level—near Alfredo's restaurant.

People-watching here is diverting enough, but there's also more-organized entertainment, including jazz and classical concerts (which will resume in September), at least three evenings a week at 6 P.M. St. Peter's Lutheran Church, on the street level, also offers concerts and free lunchtime theater, and has featured regular performances by the Mirror Repertory Company. Combined with the long hours of many of the restaurants, these give the Citicorp Center a feeling of action late into the evening. This atrium is not as beautiful as some, and it could use a little more natural light and a better ventilation system, but its consistent use by all sorts of people proves the management's doing a lot right.

Citicorp Center, 153 East 53rd Street, is open Monday through Friday 7 a.m. to midnight and Saturdays and Sundays 8 a.m. to midnight. The shops are open Monday through Thursday 10:30 a.m. to 7:30 p.m., Fridays and Saturdays till 6 p.m., and Sundays noon to 6 p.m.

IN THE **IBM Garden Plaza** on Madison Avenue, stands of three-story bamboo rise gracefully over tables and benches set amid changing displays of flowers and plants. There's also a kiosk that sells coffee, sandwiches, and desserts.

The entrances are at Madison Avenue, 56th and 57th Streets, and through Bonwit Teller, which connects the atrium with Trump Tower. There are no fountains here, just the muted babble of voices deflected from the glass walls and the skylight. The atrium has a pleasing, irregular shape and the informal atmosphere of a college campus between classes. In winter, the heating system is inadequate for the space, but that doesn't keep people away; they simply read their papers with gloves on.

The IBM Gallery of Science and Art is adjacent to the atrium. Admission is free, and downstairs, in a hallway beyond a counter where you must check any shopping bags (no charge), are rest rooms and phones. They're accessible by wheelchair. Often there are free short films about a current exhibit shown in a comfortable auditorium. You may very well get hooked on the exhibit itself and have to rush to that next appointment.

The IBM Garden Plaza, 590 Madison Avenue, is open daily from 8 a.m. to 10 p.m. The kiosk is open Monday through Friday 8:30 a.m. to 4 p.m. The IBM Gallery is open Tuesday through Friday 11 a.m. to 6 p.m. and Saturdays 10 a.m. to 5 p.m.

IF YOU'RE LOOKING FOR MORE LIVELIness than serenity in a resting place, there's **Trump Tower** at Fifth Avenue between 56th and 57th Streets. Walls and floors of peach-tone marble amplify the gurgling of a dramatic 80-foot waterfall as well as the voices of those who've come to gawk at the opulent décor and the six floors of expensive shops.

Although this is a public atrium, there's an assumption that you'll spend more here than just your time. There are few places where you can simply sit down, since the single marble bench in the main lobby is often topped with floral displays. (However, during warm weather, terraces with benches are open.) The marble blocks and backless benches at the base of the waterfall on the garden level aren't comfortable for more than a few minutes. There are tables and chairs in this area, too, but some chutzpa is required to settle in at one of them without having bought coffee or a light snack at the nearby DDL Foodshow concessions.

Rest rooms are on the garden level. There's an attendant who wishes you a nice day even if you don't leave a tip. Caution: There's usually a long line for the ladies' room.

The ground floor and the garden level at Trump Tower, 725 Fifth Avenue, are open daily 8 a.m. to 10 p.m. The upper floors and the shops close at 6 p.m. The DDL Foodshow bar is open daily 10:30 a.m. to 7:30 p.m.

THE **Galleria,** A WALK-THROUGH corridor between 57th and 58th Streets just east of Park Avenue, makes no rest rooms, phones, or coffee available to the public. It does have a restaurant, the Café Galleria, where you can find all three; however, unless you pay the $1.50 minimum, you must content yourself with relaxing at one of several benches or alcove tables. A few are tucked away to give a sense of privacy unusual in an atrium.

Illumination, which comes from seven stories up, is supplemented by suspended gymnasium lights. There's token greenery and an old upright piano, used during occasional concerts by Juilliard alumni. The Café Galleria has a mini-water wall near the pink-clothed tables at the atrium level. If you walk up some steps, you will find that there is additional seating at the bar and at two more tiers of tables.

The Galleria, 115 East 57th Street, is open Monday through Saturday 8 a.m. to 10 p.m. and Sundays 8 a.m. to 6 p.m. Through August 31, the Café Galleria is open Monday through Friday 11:30 a.m. to 9 p.m.; from September through mid-June, the café is open on Saturdays also.

A WELCOME WEST SIDE REST STOP: the public atrium at the **Hotel Parker Meridien,** midway between Avenue of the Americas and Seventh Avenue. Enter from 56th or 57th Street; there's a mirrored corridor, lined with tables and chairs, leading to the lobby (skylight, tables and comfortable chairs tucked behind tall plants, soft music floating down from the second-floor balcony, which is closed to the public). Rest rooms and telephones are on the east side of the lobby, down a flight of steps. Le Patio, on the west side of the lobby, serves breakfast, lunch, tea, and drinks.

The Atrium at the Hotel Parker Meridien, 118 West 57th Street, is open daily 7 a.m. to midnight. Le Patio is open till 2 a.m.

Whose woods these are: *The setting at the IBM Garden Plaza is positively sylvan.*

Special considerations: FIFTY-FOUR tables have been set up in the covered open-air space on the 55th and 56th Street flanks of the **AT&T Building** at 550 Madison Avenue; there are public telephones in this loggia also. Eventually, an exhibition space—which will include public amenities—will be created indoors in the annex, behind the building.

THE BATTERY TO CANAL STREET

AT THE TIP OF THE ISLAND IS THE **Staten Island Ferry terminal,** next to Battery Park, where you can stroll when the weather's good. Inside the terminal (entrance fee, 25 cents) you'll find phones, a 24-hour snack bar, high-backed wood benches of the kind seen in old railway stations, and barely passable rest rooms—some cubicles without doors, all usually without toilet paper. Graffiti assail the eye; powerful disinfectant assaults the nose. There's also a drinking fountain in the waiting room and fans inadequate for the job of cooling on a hot day.

Staten Island Ferry terminal, at the southern end of Whitehall Street, is open 24 hours daily, but the rest rooms are locked between 12:30 and 6 a.m.

PLAN AHEAD: *In some neighborhoods, even the public libraries refuse to make their rest rooms available to the public.*

ON THE EAST RIVER AT FULTON Street is **South Street Seaport,** where a real effort has been made to make you feel cheerful about spending money. That's not required, however; you can simply relax on the benches in the plaza or in Fulton Market, and watch the scheduled entertainments or the parade of Wall Street businessmen and the visitors from uptown, foreign countries, and New Jersey. The 23 take-out stands in the Fulton Market's second-floor Food Hall offer everything from Belgian waffles to French-fried sweet potatoes, plus tables where you can eat in noisy, animated, air-conditioned comfort.

Rest rooms, phones, and drinking fountains are down a half-level from the Food Hall (up a half-level from the main-floor market). If you're racing in off Fulton Street, you'll find more convenient rest rooms and phones if you follow Canon's Walk, just past Caswell-Massey, and take the first corridor to the left.

The Food Hall at South Street Seaport, 11 Fulton Street, is open daily from 10 a.m. to 10 p.m. Most of the shops and fast-food concessions keep the same hours.

THE VERY VISIBLE **World Trade Center** towers are guideposts for those seeking a haven. Choose building 5, at the intersection of Church and Vesey Streets, and follow the signs to the escalator down to the PATH-train level. Here you can use a rest room and a phone and get takeout from the Coffee House. There are a couple of benches too—this is the only place to sit down in the building, unless you commit yourself to a restaurant. However, if there are some things you've been meaning to buy, you'll find almost anything you want in the shopping mall on the concourse level, one flight above the PATH trains.

The World Trade Center concourse is open 24 hours daily. The Coffee House is open 7 a.m. to 7 p.m.

IT'S COURTHOUSE CITY ON CENTRE Street near Worth. The New York State Court (80 Centre) and the Supreme Court (60 Centre) both have rest rooms, phones, and a small food concession, but no good place where you can sit down and admire the buildings' handsome architectural details. The best spot in the neighborhood is the **United States Court House** (40 Centre).

The stairs to the entrance don't have the same thrilling quality as those at the Supreme Court, but inside, past the standard airline-type security check, is everything you could want. There's a changing art exhibit in the handsome lobby, a snack bar with vending machines down the hall to the left, and rest rooms at the far end of a long, bench-lined corridor to the right, beyond the door to the snack bar.

The elevators along this corridor will take you to the fifth-floor cafeteria (Room 510), a pleasant, modern dining area where you can have breakfast from 7:30 to 10 A.M., lunch from 11:30 A.M. to 2 P.M., and coffee and light snacks from 2 to 3:30 P.M.

United States Court House, 40 Centre Street, is open Monday through Friday 9 a.m. to 5 p.m.

CANAL TO 14TH STREET, EAST OF BROADWAY

THE EAST VILLAGE, THE LOWER East Side, and Little Italy are shoulder to shoulder here, a vivid combination that includes immigrants and artists, housing developments and abandoned buildings. In this area, it's clear that life is struggle.

The Seward Park and Hamilton Fish Park branches of the New York Public Library are decent public outposts. No problem if all you want to do is sit down for a while and browse through the latest magazines. Lamentably, they have no rest rooms open to the public, and unless you're obviously pregnant, most librarians are unwilling to let you use the employees' bathrooms. If you're in real need of a toilet as well as a place to rest, you'll have to make a couple of stops.

THE **Seward Park** BRANCH LIBRARY is in a big and wonderful old building at East Broadway and Jefferson Street. At least you can sit down for a breather here. But if you're looking for a bathroom, don't even consider using the ones in the nearby park. Instead, go southeast on Jefferson, past Henry, to Madison Street, and turn left to get to **Gouverneur Diagnostic and Treatment Center,** a community family-health-care center. In the lobby are drinking fountains that work and chairs filled with pharmacy outpatients and mothers with young children. Straight ahead through the lobby, past the police officer and the elevators, is a door marked MEDICAL ASSISTANCE PROGRAM. Go through it, then turn right and go down the hall to the rest rooms on your left. The walls are marked with graffiti.

Fall-winter-spring hours at the Seward Park branch library, 192 East Broadway, are likely to be Mondays noon to 8 p.m., Tuesdays and Thursdays till 6 p.m., and Wednesdays and Fridays 10 a.m. to 6 p.m. Rest rooms at the Gouverneur Diagnostic and Treatment Center's walk-in clinic, 227 Madison Street, are open daily 8 a.m. to 9 p.m.

IF THE QUALITY OF AN OASIS IS MEASured by what you're escaping from, then the **Hamilton Fish Park** branch library has a greater impact than Trump Tower does. The library, on the south side of East Houston Street just west of Avenue D, is surrounded by gutters of garbage, blasting radios, and general urban chaos. Beyond its graffitied outer walls and doors, though, it's bright and clean, air-conditioned, and blissfully quiet. So if you find yourself in this neighborhood, relax here. The nearest rest room is two blocks away at the **NENA Comprehensive Health Service Center** on East 3rd Street near Avenue C. When you've passed the entrance, go through the door ahead of you toward the left to rest rooms, phones, and a clamorous waiting area.

Fall-winter-spring hours at the Hamilton Fish Park branch library, 415 East Houston Street, are likely to be Mondays and Fridays noon to 6 p.m., Tuesdays 10 a.m. to 6 p.m., and Thursdays noon to 8 p.m. The NENA Comprehensive Health Service Center, 279 East 3rd Street, is open Monday through Friday 9 a.m. to 8 p.m.

THE VILLAGE AND SOHO

THERE ARE SURPRISINGLY FEW spots in this part of town. SoHo, in fact, is so up-and-coming that you must order something at a restaurant in order to have access to a toilet. As one shop owner lamented, "The terrible thing is, there aren't any public bathrooms, so people use the street."

A LARGE LIBRARY FLAG MARKS THE entrance of the **Hudson Park** branch library on Leroy Street west of Seventh Avenue. Its reading room is big, clean, and cool; there's another room at the back for current periodicals. The rest rooms are in the basement; they're sometimes locked, but the guard will be happy to open them.

Fall-winter-spring hours at the Hudson

Park branch library, 10 Seventh Avenue South, are likely to be Tuesdays 10 a.m. to 6 p.m., Wednesdays and Fridays noon to 6 p.m., and Thursdays till 8 p.m.

WHILE MOST OF THE NEW YORK University buildings around Washington Square require that you present identification to be admitted, the **Loeb Student Center** is more accessible. It's the low, contemporary, dark-glass building on La Guardia Place, just south of Washington Square Park. As you enter, turn left and take the stairs down one flight and you'll find rest rooms, phones, and a cafeteria. The spacious lobby on the street level is furnished with comfortable chairs, low tables, and carpeted risers where students stretch out and bone up between classes. No food or drink is allowed here.

Portside: *When rest is needed, drop anchor at the South Street Seaport.*

During the fall-winter-spring school year, Loeb Student Center, 566 La Guardia Place, is open Monday through Thursday 9 a.m. to 11 p.m. and Fridays and Saturdays till 1 a.m.; the cafeteria is open Monday through Friday 8 to 10:30 a.m., 11 a.m. to 3 p.m., and 4:30 to 6:30 p.m.

AT THE **New School for Social Research,** on 12th Street between Fifth and Sixth Avenues, there are phones, chairs, and a drinking fountain in the lobby, and elevators that will take you to rest rooms on floors 3 through 6. The fifth floor also has a gallery, a phone, and benches. On the main floor, beyond the lobby, is an outdoor terrace with chairs and sculpture.

During the fall-winter-spring school year, the New School, 66 West 12th Street, is open Monday through Friday 8 a.m. to 10 p.m. and Saturdays till 6 p.m.

14TH TO 34TH STREET, EAST SIDE

THE SILVER BUILDING OF **Beth Israel Medical Center,** on 17th Street near First Avenue, has chairs and well-marked rest rooms and is connected by a corridor of offices to the Linsky Pavilion on 16th Street, which has rest rooms, phones, and a coffee shop.

Visiting hours at Beth Israel Medical Center, Nathan D. Perlman Place: daily 11 a.m. to 8 p.m. Coffee-shop hours: Sunday through Friday 7 a.m. to 8 p.m.

IF YOU'D LIKE TO RELAX IN A COMFORTABLE, air-conditioned, brightly lighted library, there's the **Kips Bay** branch, on the corner of Third Avenue and 31st Street. It's fairly new and obviously popular, though before it closed for repainting (it reopens August 6), its rest room was out of order. "We hope to get it repaired eventually," a librarian said, and maybe they really do.

Fall-winter-spring hours at the Kips Bay branch library, 446 Third Avenue, are likely to be Mondays and Wednesdays noon to 6 p.m., Tuesdays till 8 p.m., and Thursdays 10 a.m. to 6 p.m.

New York University Medical Center, on First Avenue near 31st Street, is the top hospital rest stop because of its large, sunny cafeteria with views of the East River—a good place to sit even if you're not eating. At the main entrance of the hospital complex, go into the building on the north. There are couches inside, and straight ahead in the hall, just past the information desk, are rest rooms and phones. A right turn there will take you to the cafeteria.

The cafeteria at New York University Medical Center, 560 First Avenue, is open daily 6:30 a.m. to 9 p.m., but food service is restricted to employees from 11 a.m. to 1:30 p.m. and from 6:30 to 8:30p.m.

Pit stop: THERE ARE REST ROOMS and phones on the main floor of 17 Lexington Avenue, on the southeast corner of Lexington and 23rd Street, which houses offices for the **Bernard M. Baruch College of the City of New York.** It's a bit gloomy, and there's no place to sit down in the lobby, but there's a cafeteria on the tenth floor.

Fall-winter-spring hours at 17 Lexington Avenue are Monday through Thursday 8 a.m. to 10 p.m. and Fridays 8 a.m. to 5:30 p.m. The cafeteria is open Monday through Thursday 8 a.m. to 8 p.m. and Fridays till 5:30 p.m.

14TH TO 34TH STREET, WEST SIDE

THERE'S NO PLACE TO linger and take it easy in residential Chelsea, but on 23rd Street just west of Seventh Avenue is the **Muhlenberg** branch of the New York Public Library, and it has a concerned staff and a well-lighted reading room. If you ask at the desk, you'll be given a key and directions up the stairs to the landing, where a door opens into an antechamber and a tiny room with a sink and a toilet.

Fall-winter-spring hours at the Muhlenberg branch library, 209 West 23rd Street, are likely to be Mondays and Thursdays noon to 8 p.m., Tuesdays and Fridays 10 a.m. to 6 p.m., and Saturdays noon to 5 p.m.

Pit stop: YOU CAN'T SETTLE IN AT the **Hudson Guild** (a community center on 26th Street between Ninth and Tenth Avenues)—there's only a worn couch in a dim corridor outside the theater auditorium—but there are public rest rooms on the second floor; take the stairway near the entrance.

WEST SIDE STORY: *The library's Newspaper Collection provides a place to linger awhile on the far West Side—Eleventh Avenue.*

Hudson Guild, 441 West 26th Street, is open Monday through Friday 8 a.m. to 10 p.m.

IF YOU'D LIKE TO TAKE A LOOK AT something interesting in lieu of sitting down, there's the **Fashion Institute of Technology**, at Seventh Avenue and 27th Street. The galleries are in the Shirley Goodman Resource Center, the southernmost of the two buildings bridging 27th Street. Rest rooms and phones are to the right of the entrance, past the elevators. There's a bench near them, and two galleries exhibit student work in design and fashion. There's sometimes a special show, such as the current "Fashion and Broadway," a display of costumes and replicas of dressing rooms running through September 15.

The Fashion Institute of Technology Galleries, 227 West 27th Street, are open Tuesdays 10 a.m. to 9 p.m. and Wednesday through Saturday till 5 p.m.

Penn Station IS THE MOST USEFUL spot in this district, with its round-the-clock hours and all the necessary amenities. The best seating is in the Amtrak waiting room, one flight down from the street. There's enough light to read by, not much noise, and some ventilation, although the room's most serious drawback, despite its size, is a claustrophobic feeling created by the absence of windows.

Also on this level are phones, lockers, and fast-food places, some of which open as early as 6:30 in the morning and many of which stay open until ten at night. The men's rest room is at the 33rd Street end of the room; the women's is at the 31st Street end. If the smell of antiseptic is something that reassures you, you'll be satisfied with the facilities, which, though not immaculate, are reasonably tidy.

Penn Station, Seventh Avenue and 32nd Street, is open 24 hours daily; the rest rooms are open 6 a.m. to 1 a.m. daily.

34TH TO 59TH STREET, EAST AND WEST

THE **Whitney Museum of American Art at Philip Morris,** Park Avenue at 42nd Street, makes an agreeable stopover, with its changing exhibits on loan from its uptown parent displayed in the cool, high-ceilinged Sculpture Court. There are tables with white woven-metal chairs and surprisingly comfortable marble benches from which you can gaze through big windows at the façade of Grand Central Terminal while sampling pastries from the Espresso Bar. For rest rooms, see below.

The Sculpture Court at the Whitney Museum of American Art at Philip Morris, 120 Park Avenue, is open Monday through Saturday 7:30 a.m. to 9:30 p.m. and Sundays 11 a.m. to 7 p.m. The Espresso Bar is open Monday through Friday 8 a.m. to 5 p.m.

Pit stop: FOR A BATHROOM, CROSS 42nd Street to Grand Central Terminal, where you'll find a dimly lighted waiting area with phones and men's and women's rest rooms. (A new men's room—air-conditioned—will open about August 15; the current facilities are dilapidated, and only the urinals are usable.) Inside are various printed injunctions, including NO STANDING.

Grand Central Terminal, 42nd Street between Vanderbilt and Lexington Avenues, is open daily 5:30 a.m. to 1:30 a.m.

ON THE WEST SIDE OF FIFTH AVENUE between 40th and 42nd Streets is that imposing edifice guarded by marble lions, the main building of the **New York Public Library.** It's just as impressive inside, with vaulted corridors and, in the third-floor Reading Room, half an acre of parqueted tables dotted with blue-shaded lamps. Rest rooms and drinking fountains are located on this floor and in the basement.

The Central Research Library is open Monday through Wednesday 10 a.m. to 9 p.m., and Thursday through Saturday 10 a.m. to 6 p.m.

NOT FAR WEST OF THE MAIN LIBRARY building is the **City University of New York Graduate Center.** There's a walkway to 43rd Street lined with changing art exhibits, but no place to sit. So take the elevator to the dining commons on the eighteenth floor. The bar-lounge and the cafeteria (which sells take-out food) are open to the public and are far more restful than the neighborhood fast-food establishments. The lounge—brick walls, low rattan tables, and leather-and-metal chairs—is pleasant. On this floor there are also rest rooms and phones, as well as a drinking fountain.

The City University of New York Graduate Center, 33 West 42nd Street, is open Monday through Friday 9 a.m. to 8 p.m. The cafeteria is open 10 a.m. to 8 p.m. The lounge serves drinks and hors d'oeuvre from 4 to 6 p.m.

ANY HOUR OF THE DAY OR NIGHT you can use a rest room at the **Port Authority Bus Terminal.** Though crime-ridden, the new buildings are spacious, colorful, and clean. The layout is somewhat baffling at first, but courteous employees at Patron Assistance booths will direct you. There are rest rooms, telephones, and newsstands, but few places to sit down. The best is reached by entering the South Wing, on Eighth Avenue between 40th and 41st Streets, and walking straight ahead to the ticket area.

Port Authority Bus Terminal, 40th to 42nd Street between Eighth and Ninth Avenues, is open 24 hours daily.

ON THE FAR WEST SIDE—BETWEEN Tenth and Eleventh Avenues—is the **Newspaper Collection** of the New York Public Library, home of an extensive collection of newspapers and microfilm. You're asked to sign in at the desk, and then you can sit at one of several large tables. There are rest rooms, phones, and a drinking fountain.

The Newspaper Collection, 521 West 43rd Street, is open Monday through Saturday 9 a.m. to 5 p.m.

AT THE UPPER END OF THIS AREA, pretty far west, is the **John Jay College of Criminal Justice,** on 59th Street between Ninth and Tenth Avenues. From the lobby, take the corridor to your right marked LIBRARY-BOOKSTORE; the women's rest room is outside the library entrance, the men's rest room just inside it. There are phones in the lobby.

Fall-winter-spring hours at the library at John Jay College of Criminal Justice, 445 West 59th Street, are Monday through Thursday 9 a.m. to 9:30 p.m., Fridays till 5 p.m., and Saturdays 10 a.m. to 3 p.m.

UPPER EAST SIDE, 59TH TO 96TH STREET

A NUMBER OF UPPER EAST SIDE oases are essentially private but have thus far proved accessible to decently dressed people who walk without weaving.

Go to the imposing main entrance of **New York Hospital** off York Avenue at 68th Street. To find rest rooms, go straight through the lobby, past the gift shop, and then turn left. Any stairwell or elevator will take you to the basement, where there are several more rest rooms, all well marked. Also in the basement you will find telephones, a typical windowless hospital cafeteria for visitors and staff, and an overheated room filled with vending machines and tables. There is also an air-conditioned waiting area nearby.

New York Hospital, 525 East 68th Street, a voluntary hospital, is open to walk-ins at visiting hours, daily 11 a.m. to 8 p.m.

Diversion at the library: *"The De Mille Dynasty" exhibit at Lincoln Center.*

Hunter College, on 68th street between Park and Lexington Avenues, has lounge areas on the first three floors of the West Building, with circular couches, rest rooms, phones, snack bars, and, on the third floor, a cafeteria—all very modern and spruce, with access by escalator from 68th and Lexington. Guards sometimes request a school ID card.

Fall-winter-spring hours at Hunter College, 695 Park Avenue, are daily 8 a.m. to 10 p.m. The cafeteria and snack bars are open from 8 a.m. to 7 p.m. when school is in session.

On the far East Side, between 87th and 88th Streets, is **Doctors Hospital,** which has a single, often-occupied couch just inside the entrance and a cafeteria and "refreshment center" of vending machines in the basement. When you enter the lobby, turn right for the men's room; for the women's room, turn left just before reaching the information desk, pass the gift shop, and go through the double doors.

Doctors Hospital, 170 East End Avenue, is a voluntary hospital, but outsiders are expected during visiting hours, daily 11 a.m. to 8 p.m.

Farther north, at York Avenue and 92nd Street, is the **ASPCA.** There's a phone in the lobby, and to the left, beyond the Adoption Center, is a sign with an arrow pointing to the public rest rooms. There's no place to sit down in this building, but the antics of the potential pets can be diverting.

The Adoption Center of the ASPCA, 441 East 92nd Street, is open Monday through Saturday 10 a.m. to 7 p.m. and Sundays noon to 6 p.m.

Special considerations: remember that a number of museums on the Upper East Side have no admission charge on Tuesday evenings, and all have rest rooms and plenty to see while you're waiting till it's time to claim your neighborhood dinner reservation. Admission is free on Tuesdays at the following times:

Whitney Museum of American Art, 945 Madison Avenue, at 75th Street, 6 to 8 P.M.

Guggenheim Museum, 1071 Fifth Avenue, at 89th Street, 5 to 8 P.M.

National Academy of Design, 1083 Fifth Avenue, near 89th Street, 5 to 8 P.M.

Cooper-Hewitt Museum, 2 East 91st Street, 5 to 9 P.M.

International Center of Photography, 1130 Fifth Avenue, at 94th Street, 5 to 8 P.M.

UPPER WEST SIDE, 59TH TO 96TH STREET

Once you head north of Lincoln Center on the Upper West Side, there are more mirages than real oases. It seems that somewhere on these streets there *must* be places to pause and regroup, but not even long-time residents can recommend any public rest stops except those in Riverside and Central Parks, which are filthy or dangerous.

The only true haven, and a terrific one, is at Lincoln Center, at the **Library and Museum for the Performing Arts** near 65th Street (entrances on Amsterdam Avenue and on Lincoln Center Plaza, on the north side of the Metropolitan Opera). Here, in clean, modern surroundings, you'll find rest rooms, telephones, tables where you can browse through books on the arts, and an area with comfortable chairs, earphones, turntables, and an impressive selection of records. The rest rooms at **Avery Fisher Hall,** near the museum, are open until 10:30 or so on performance nights.

Library and Museum for the Performing Arts, 111 Amsterdam Avenue, is open Mondays and Thursdays 10 a.m. to 8 p.m., Tuesdays till 6 p.m., and Wednesdays, Fridays, and Saturdays noon to 6 p.m.

If you're heading uptown, your only opportunity for a free seat is at the **St. Agnes** branch of the New York Public Library, just north of 81st Street on Amsterdam Avenue. Distinguished principally by its strange pinkish-yellow light and its warmth on a hot day, it has no public rest room. "We send 'em to the Burger King around the corner," says the librarian. "Some just go to the nearest bar."

Fall-winter-spring hours at St. Agnes library, 444 Amsterdam Avenue, are likely to be Mondays and Tuesdays 1 p.m. to 8 p.m., Wednesdays and Thursdays 1 p.m. to 6 p.m., Fridays 10 a.m. to 6 p.m., and Saturdays 10 a.m. to 5 p.m. ■

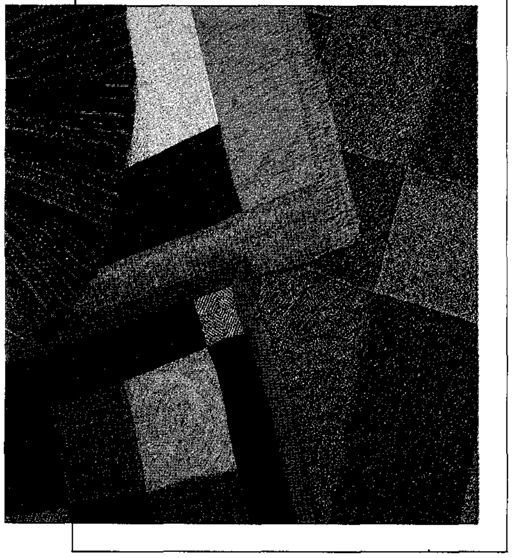
BEST BETS

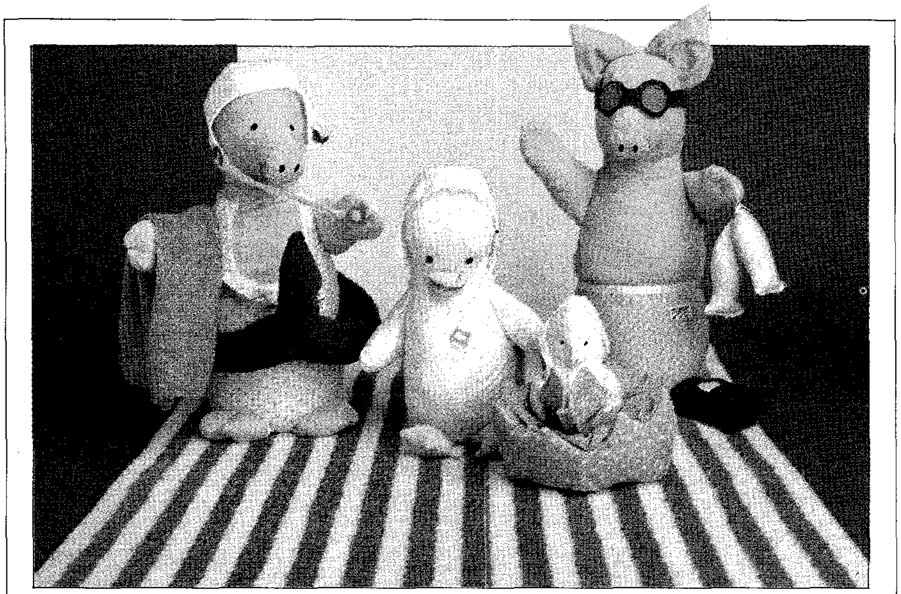
The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Bedtime Glory

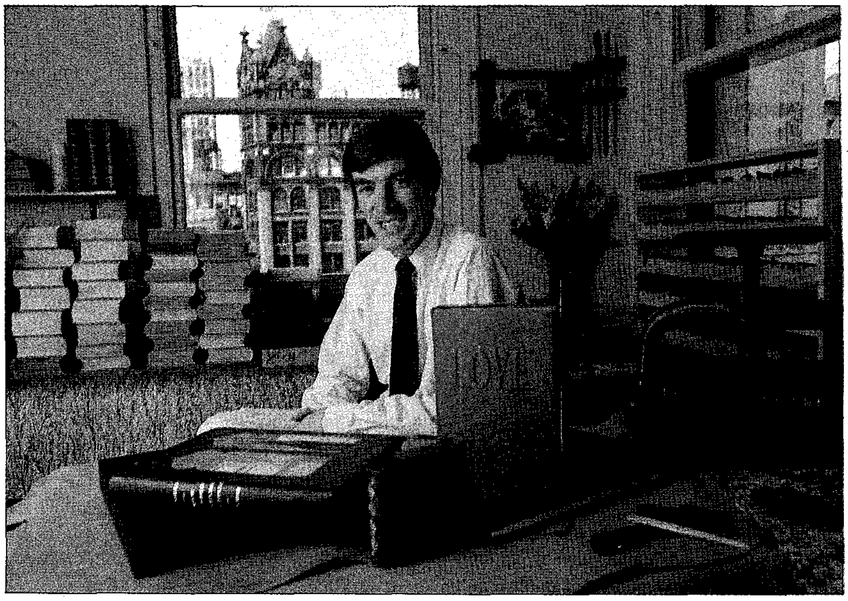
Fifteen years ago, the Ahri people in the cowherding villages of India's drought-ravaged Cutch region faced starvation. Spurning charity, they agreed instead to use their traditional embroidery to produce handicrafts for sale in India's cities. Shrujan, a charitable organization, provided the silk. Ahri women provided the talent. Now Harold Hein, a midtown importer, has harvested three dozen Ahri silk bedcovers ($500 to $750); the money, he vows, goes right back to the village. The herringbone-like stitching creates a quilted effect, and the colors are rich olives, cool turquoises, with just the occasional touch of iridescence to remind you that they're products of the subcontinent.
INTERNATIONAL FURNITURE INDUSTRIES/*138 East 34th Street/689-8222/10 a.m. to 5 p.m. through August 8, afterward by appointment*





Animal Quackers

Until a year ago, Barbara Morganstern was an international banker. But financial analysis just didn't provide enough whimsy. So she left banking to stitch up this comical breed: studious ducks ($24); swimming pigs in proper bathing caps, goggles, and inner tubes ($50); silly kitties that will arrive in September. Surely enough whimsy for Morganstern and the rest of us.
WENDY'S STORE/*131 Wooster Street/533-2305*



Bound Investment

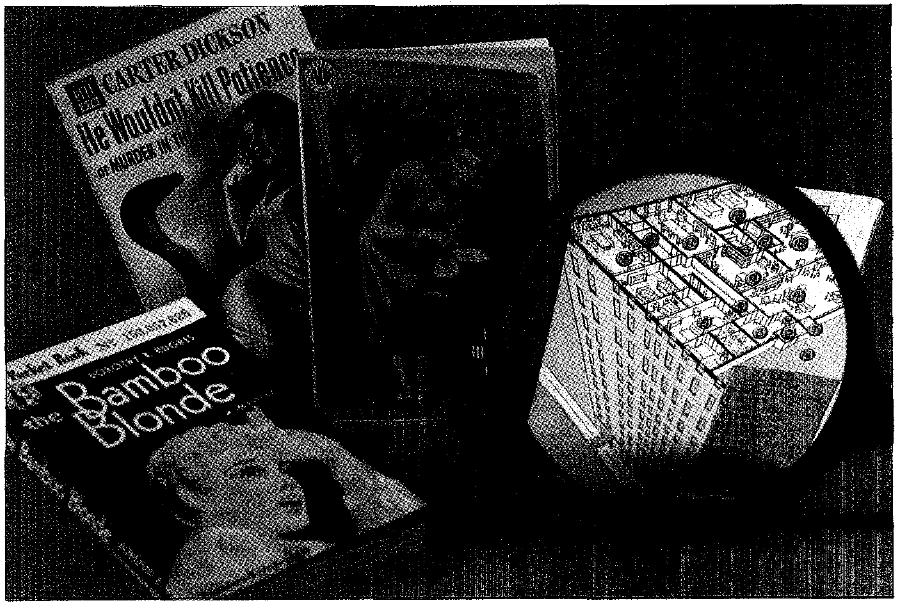
When Denis Gouey repairs an antique volume, he doctors it with the age-old tools of the bookbinding trade, sewing and gold-tooling in ways that faithfully rejuvenate the work ($48 an hour). But when he tackles a newer volume, the French-born Gouey gets to show that fine bookbinding need not be relegated to works in dusty libraries. Rather than merely repeat traditional designs, Gouey devises decorative motifs that in some way echo the book at hand ($225 to $3,000). A leather-bound version of Hemingway's *Death in the Afternoon* got the same spine decoration as the original clothbound edition. A Joseph Conrad collection got waves and sea gulls. Your commission for Gouey need not be a rare book. It could be as simple as your wedding photos ($425 and up). What Gouey does for you is limited only by his imagination—which seems to be bound only by good taste—and your courage.
DENIS GOUEY BOOKBINDING STUDIO/*49 West 27th Street/684-2425*

Photographs: top, Elizabeth Watt; bottom left, Eleanor Thompson; bottom right, Don Hamerman.

Next Shop, Greenwich Village

"After just one look, we knew this had to be our new store," says John Risser (below), one of the owners of Chelsea Foods. "It was such a romantic space, with character and old-world charm." The building dates from 1897 and had alimentary associations since the beginning. Its first occupant was a butcher shop, and Walter's Meat Market, with its pig in the window and welcoming bench inside, had been there since the twenties. Although the pig and the saddles of beef are gone, the weathered bench, Art Deco interior, and high-quality food remain. Here, in Chelsea Foods' second shop, you'll find the soups, salads, pastas, veal and chicken dishes, and catering that this store is rightly famous for. But there's more: food-preparation demonstrations every Thursday and Saturday (ravioli, calzone, charcuterie, pâtés); new breads (one, garofani, looks like a porcupine and is making its New York debut); "quilted" hickory-smoked salami from Alabama; unusual fruits and vegetables, including four varieties of tomatoes and four kinds of exotic mushrooms. But best of all, Risser is right: You'll find an old-world feeling and friendliness.

CHELSEA FOODS 113 GREENWICH/*113 Greenwich Avenue*
929-8830



Suspense Account

Whodunit? Well, in the forties and fifties, Dell did, and so did Avon and Pocket Books. They loosed a deluge of pulp mysteries upon an intrigue-hungry audience (our favorites are the charming Dell "map backs," which allow the reader to "see" the office where Mr. Corey got skewered in *Curtains for the Editor*). Carol Brener, owner of Murder Ink, has scored hundreds of these vintage paperbacks from the estate of a couple of collectors in Indiana. "Most are in very fine condition," Brener says. "Old books from New York are almost always yellowed." Except for the occasional first edition, the books range from $2 to $4.50.

MURDER INK/*271 West 87th Street*
362-8905

Photographs: top, Daniel Quat; bottom, Tobi Seftel.

Art/Kay Larson

THE OTHER ABSTRACTIONISTS

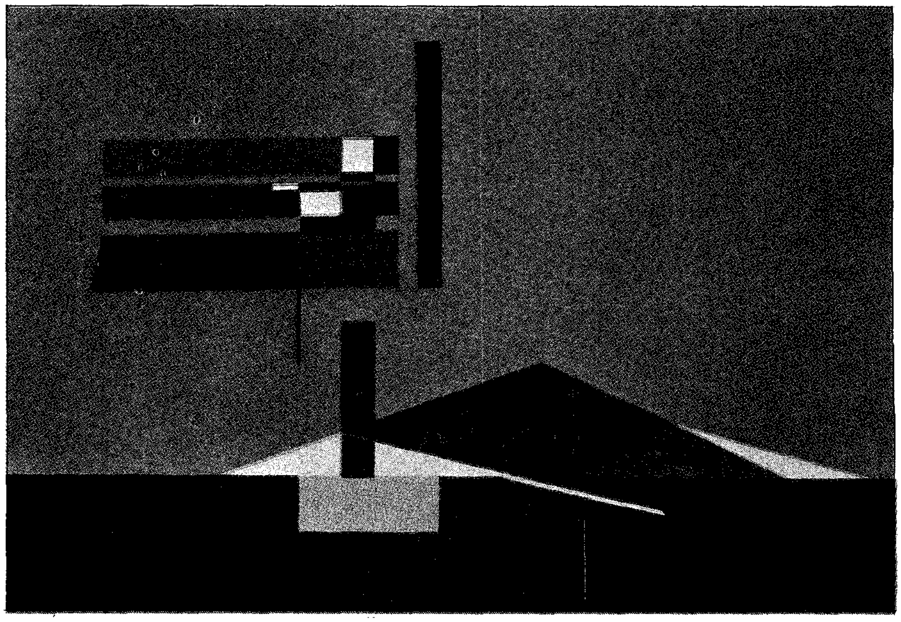
> "...The poignancy of this moment in American art lies in its fragility; these artists were both too late and too early..."

IN 1936, AFLAME WITH DEPRESSION-era social consciousness, the great art historian Meyer Schapiro warned America's abstract artists against creating "private instruments of idle sensation" and urged them to address their art to the problems of the masses. That, more or less, was the majority opinion, and it was often vehemently held. The minority position belonged to Stuart Davis, who was no longer so sanguine about the masses or the ability of art to speak to them. "There's nothing like a good solid ivory tower for the production of art," he wrote.

With ivory towers and "idle sensation" both in much better repute these days, two American scholars have tried to rehabilitate abstract art from the thirties and forties, almost the last realm of American art not yet gilded by Midas's brush. **"Abstract Painting and Sculpture in America 1927–1944,"** at the Whitney, is another of those historical touch-up jobs in which curators try to sift the period's politics out of the period's art; its ambitions are impressive, even if a bit overindulged. There are minor annoyances in the show, which was put together by John R. Lane, director of the Museum of Art at the Carnegie Institute in Pittsburgh, and Susan C. Larsen, an associate professor at the University of Southern California in Los Angeles. But their services to a generation of artists—the ones wedged between Picasso and Pollock—are an important contribution to a neglected moment.

The Depression polarized the American art world, bringing on raging battles over the nature and purpose of art and its place within society. The first wave of American modernism was ebbing, and social realism was on the rise. Alfred Stieglitz had closed his 291 Gallery, which had been home to Arthur Dove, Marsden Hartley, and the other members of the American onslaught in Europe in the first two decades of the century. Young artists were trooping not to Paris, but to Cedar Rapids, Iowa, to work with Grant Wood, or were studying the American scene under Thomas Hart Benton. A reminiscence of the polarized 1930s appeared last year during the Grant Wood show, when some older critics reacted to Wood's innocuous pastorals with a degree of scorn that seemed to be based on the doctrinal disputes of an earlier decade—an era when modernism was fighting for its life, surrounded by enemies.

The relationship between politics and art is not a dead issue by any means, but the particular shouting matches of the 1930s and 1940s are remote enough to have lost much of their sting. We ought to be in a good position to reconsider the roots of abstract art in America, if only we could shake off a jaded historicism, a feeling that we've already heard much of the story in snippets. The contents of this exhibition are not as familiar as one expects them to be. Lane and Larsen have included a few names that no one will stumble over: Arshile Gorky, Willem de Kooning, Piet Mondrian. But their chief contribution is to recall from near-oblivion such moderately talented and moderately pleasing strangers as Byron Browne, Rolph Scarlett, Suzy Frelinghuysen, John Sennhauser, and Raymond Jonson. And they have brought from the vaults of museums the immense, impressive, Gris-like abstractions of George L. K. Morris, Frelinghuysen's husband; the elegant, spacy voids of Jean Xceron; the formative work of Carl Holty, Balcomb Greene, Ilya Bolotowsky, Alice Trumbull Mason, and most of the founding members of the American Abstract Artists club.



Pleasant surprise: *Balcomb Greene's* Composition *(1940), at the Whitney.*

The particular poignancy of this moment in American art lies in its fragility. Members of AAA arrived just a little too late, and a little too early: too late to get in on Cubism in its early decades, too early to be willing to change after Pollock painted his first cosmic drip, in 1947, ushering in Abstract Expressionism and the eventual (and unequivocal) triumph of American abstract art. By choosing the years 1927 to 1944, dates that begin with Stuart Davis's first abstract "Eggbeater" series and end with the death of Mondrian in New York, Lane and Larsen have bracketed a lost generation. But the choice of those dates also turns "Abstract Painting and Sculpture in America" into a show that is subtly but pervasively revisionist. The standard histories of this century document the flow of modernism from Paris to New York in the 1940s and 1950s; the link is the exodus of major European artists (especially the Surrealists) at the outbreak of war in 1939. That's the line traced with such infinite thoroughness in the new permanent galleries of the Museum of Modern Art. But one of the striking things about the show at the Whitney is the number of European-born artists: Bolotowsky and John Graham, from Russia; Holty, Hans Hofmann, Josef Albers, Paul Kelpe, and Werner Drewes, from Germany; Jan Matulka, from Czechoslovakia; Jean Xceron, from Greece; and so on. European ideas had already appeared in New York in the twenties and thirties, brought by an earlier wave of immigrants, and by Americans who heard their message of Cubism and geometric abstraction.

The revisionist argument is expanded by the Whitney's curator, Patterson Sims, who has hung this show in a carefully studied progression that is subtle, frequently even subliminal—but ultimately provocative. He clues us in by beginning the show with three works by Stuart Davis: the first *Eggbeater,* from 1927–28, flat, sober, studied, and heavily indebted to Cubism; the linear *Landscape,* from 1932–35; and *Report From Rockport* (1940), a jazzy ragtime description of a Massachusetts fishing village, rippling with American boogie-woogie rhythms and leapfrogging color. We hear the message: Americans, like Davis, may have submerged themselves in European styles at first, but long before Pollock yearned for the American sublime, they had shaken off Cubism and purified their art into an American abstraction.

And now we understand why the show ends with Mondrian. It begins with Davis and the horde of European immigrants (Gorky, Matulka, Graham, and so on) who were conduits for the new experiments. Then come several scattered rooms in which Americans and European Americans dabble in every imaginable geometric style from Synthetic Cubism to Kandinsky's lyricism, and from rationalism to pure, soaring soap-bubble poetry. But the show ends with Mondrian and with the American Neo-Plasticists Harry Holtzman, Burgoyne Diller, and the Swiss American Fritz Glarner. Mondrian, we read in the catalogue, was "engaged in a search for fundamental principles of plastic form, by means of which he hoped to express the true reality that is veiled by natural appearances." That's also a good description of Abstract Expressionism. Was Mondrian, more than Miró, our link to the abstract sublime?

The point is worth exploring at length, but Lane and Larsen have buried it under important but eventually burdensome detail. Somewhere in this scholar's show there is a failure of nerve. It both talks down to its audiences and conceals the sweeping implications of its research. That's a shame, because I'm intrigued. Their point is complicated—it rests not only on the historical record but on how good you think AAA members were. If Americans were only sycophants of Picasso, not much importance would attach to their foraging in Cubism. Critical opinion in the 1940s tended to dismiss them—Clement Greenberg, for instance, called them pallid and imitative and abandoned them in favor of Surrealism. Certainly none of the artists now at the Whitney can challenge Picasso, Gris, Miró—or Pollock, for that matter. But historical distance has given them an elegance and grace that should save them from further oblivion.

American abstraction was intense and spiritual—closer to Mondrian, in that sense, than to Picasso—and wonderfully serene. The severed geometries float in clouds of bright color, symptoms of that same hunger for the sublime, that eagerness for spiritual regeneration, that has pursued us, as a people, since our earliest days.

There are pleasant surprises to be found here: Charles Biederman's wonderfully harmonious "windowpane" box constructions, for instance, or Balcomb Greene's *Composition,* with its hints of lucid Western light and its monumental, even mountainous, angular poetry. Some artists seem to have had only one or two good paintings in them. Even then, however, their flashes of momentary brilliance illuminate their distance from Europe.

But what does that distance signify? We're never told. I wanted more from this show—more art, more arguments, more courage, more respect for the viewer's intelligence. I'll settle for what I got, but when will we continue the discussion? (The Whitney Museum, 945 Madison Avenue, at 75th Street; through September 9.)

IN THE SMALL GALLERY ON THE WHITNEY'S main floor is a kind of gaudy Stonehenge of painted ceramic personages by San Francisco artist **Viola Frey.** These tall, stony figures, fortunately, aren't the whole story. Frey is a California eccentric who, for several decades, has perfected a form of flotsam assemblage. In other words, she makes her ceramics into glorious junk. On the Whitney's lowest floor are wild, spatter-painted, galumphing creatures soaring across the surface of huge plates, and Buddhas and parrots squashed together into baroque ceramic towers. I prefer these, and the paintings, to the newer, sometimes seven-foot-tall figures, which seem to be straining toward a grotesque grace that eludes them. Maybe in the backyard of Frey's house they would seem like takeoffs on American-trash totem poles—the sort of folk art that only true, naïve geniuses can pull off. At the Whitney, they seem oddly sterilized. Frey is an artist with strong convictions, and her work must be seen in its length and breadth, not just its new height. (Through September 9.) ■

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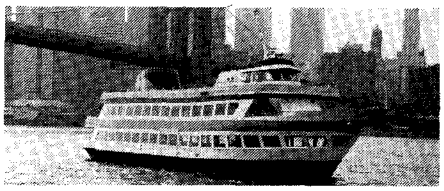
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THE RINK

"...Gold medalist John Curry and his skating company looked best when the choreography was least balletic, most innovative..."

The iceman cometh: *John Curry at the Met in Twyla Tharp's* After All, *a solo commissioned by the skater in 1976.*

IN THE HEAT OF SUMMER, ON A FIELD OF ice laid over the stage of the Metropolitan Opera House, **John Curry**, a 1976 Olympic gold medalist, tried to prove that skating is an art, closely allied to dancing. In two of his solos, *After All*, choreographed by Twyla Tharp, and *Moon Skate*, by Eliot Feld, he made a good case.

Curry, a slender, long-legged man with a bony face and a toothy grin, has a purity of line and a poetically introverted air that remind dance fans of the Royal Ballet's Anthony Dowell. The solos, both miniature *ballets blancs*, seem to reveal his inner life—his yearning for an otherworldly beauty, his diffidence in the role of popular star. Interestingly, of all the pieces given on the two Met programs late last month, these attempt least to ape dancing; they also make the most innovative explorations of movement on ice.

The Tharp in particular shows a brilliant understanding of the situation. The choreographer takes for granted all the easy beauties accessible because of the minimal friction between the skater and his surface: the tremendous speed of locomotion, the effortless spins, the endless glides poised in attitude or arabesque. She uses these familiar elements in token form, anatomizes them to show you just how they come about, or juxtaposes them with their opposites. She'll make a glide zigzag without losing its smoothness or reverse direction in short, terse segments or peter out to an eventual halt, like a private musing that drifts away into nothingness. When she allows Curry the bravura tricks—the air turns and death dives—she insists that they flow naturally into the text.

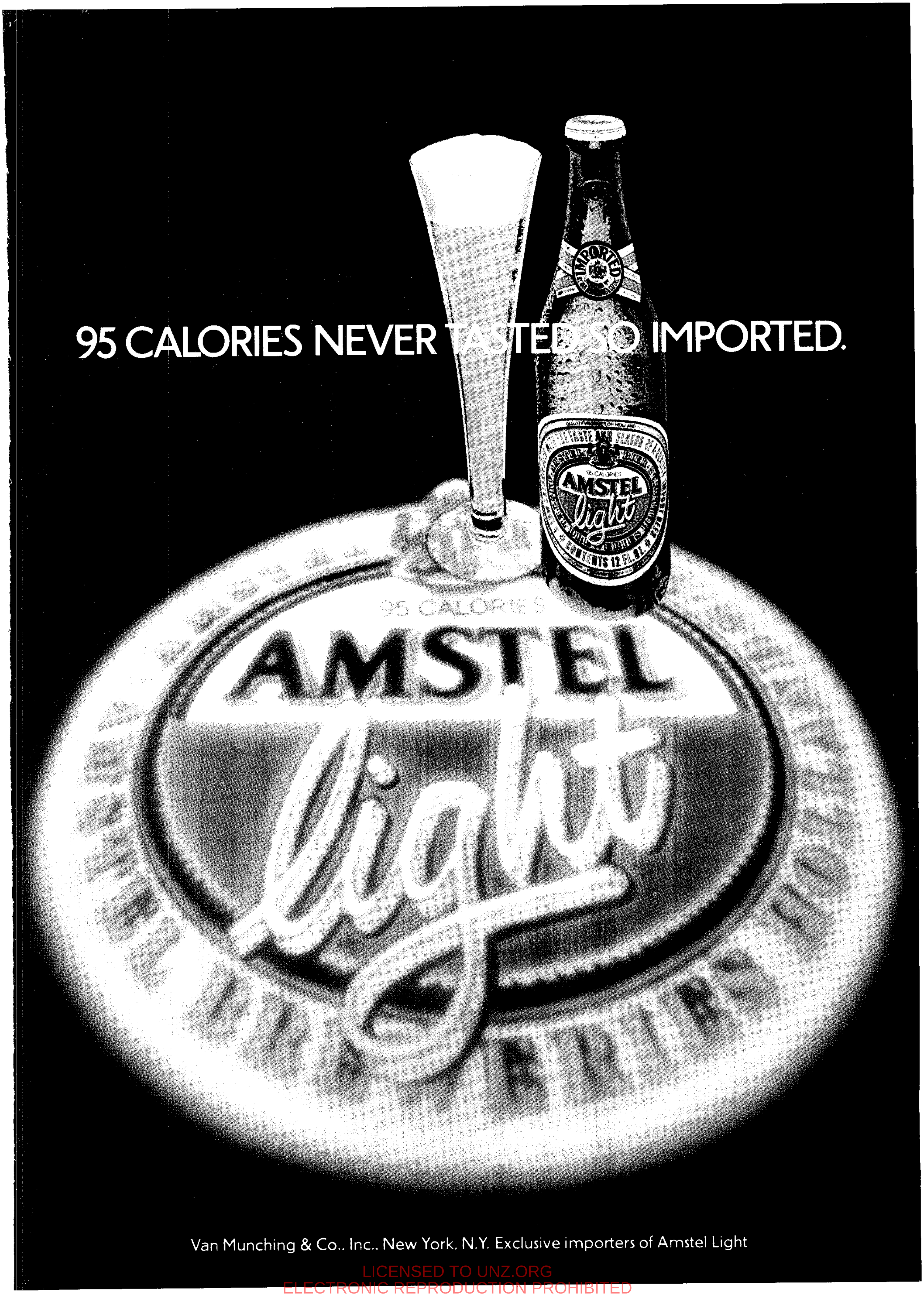
The works for Curry's company of seventeen, the most recent and stable in a series of attempts to establish a permanent repertory ensemble for the concert stage, are not all so fortunate, though a few of them work well. In *Court of Ice* (to Bach), Lar Lubovitch uses traditional dance ideas of hierarchy—principals, soloists, and ensemble in formally calibrated groupings—with some success. In *Burn*, Laura Dean transfers her postmodern dance ideas to the ice, which keeps them fresh. Jean-Pierre Bonnefous's *Meditation* is a duet in the manner of those nineteenth-century ballets featuring an elusive beauty and her devoted slave of a lover.

The more literally balletic the piece, however, the more wrongheaded it seems. Curry, who fashions most of the work in the repertory, and who believes that the best ice dances will eventually come from skaters, is himself no more than a mediocre choreographer. Yes, he has intimate knowledge of a skater's capabilities, but as yet he can only demonstrate this piecemeal. What's more, he is evidently besotted by ballet, and this clouds his judgment about what can be translated from the classical dance vocabulary to his own. His *Fireworks*, with its borrowings of slow *développés*, jetés, and frisky—Bournonville-style—footwork, is a blatant example of miscalculation. I have large reservations, too, about all the works that employ lifts designed to make the woman "float" *à la* Taglioni; a lady in sturdy lace-up shoes that finish in steely blades is never going to look weightless. Nor is skating the proper medium for the kind of metaphoric narrative Bonnefous attempts in *La Valse;* his version of the haunting Ravel music looks like Balanchine's ballet hopelessly garbled by transmission errors.

While the group boasts stars other than Curry, none outshines him, perhaps because none has his visionary imagination. Catherine Foulkes is a tall, sweet-faced young woman with elegant carriage, ideally cast as the gentle muse in the Bonnefous duet. Her opposite number is JoJo Starbuck, a mature, gutsy athlete with a sense of humor, who makes an interesting foil for the rarefied Curry. David Santee, small and compactly built, is a kamikaze skater, whizzing along at terrifying speed, coolly sectioning a flawless glide with a chain of spins or multiple, body-twisting turns in the air. He magnetizes the audience by courting danger with a smile.

I was especially taken with Dorothy Hamill, best known as a competition skater and an Ice Capades star. Curry revealed another facet of Hamill in the solos he choreographed for her. In *Winter Storms*, to a pair of Chopin études, she swoops backward on dramatic diagonals not only as if she were blown by December gusts, but also as if she were swept by passion. When she does that figure skater's standby, a whirling attitude turn in backbend, hands clasped to her breast, or spins with her body horizontal to the ice, arms flung free, the action is no longer merely a familiar tour de force; it becomes an emotional utterance. ■

Photographs by Johan Elbers.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Movies/David Denby

DR. FEELGOOD

"...*Purple Rain* is not very good, but it's juicy and high-powered—the first rock movie in years that will stir people up..."

IT'S EASY ENOUGH TO MAKE FUN OF Prince, the whirling rock star who dominates **Purple Rain**—easy, that is, when he's not performing. The tiny fop hero of Minneapolis wears black breeches, white silk shirts with ruffles, and white stock ties hanging to his belly; he has long black curly hair, a thin, libidinous mustache over wet lips, and plenty of liner around the eyes. He looks, perhaps, like one of the minor characters from an M-G-M period picture of the thirties—a disreputable musketeer, or a tiny, decadent minion in the court of a mad king played by Robert Morley. He isn't greasy, but he's certainly liquid—tearful and petulant in repose and all lathered up when he performs without his ruffled shirt (in the movie, at least, he keeps his pants on). No one this short trying this hard to be sexy should be able to get away with it. But Prince does—when he sings.

Vincent Canby has called *Purple Rain* "the flashiest album cover ever to be released as a movie," which would be witty if it were true. But *Purple Rain* is a real movie. Some of it isn't very good, but it's juicy and high-powered work—perhaps the first rock movie in years that will stir people up. Written by Albert Magnoli and William Blinn, who worked closely with Prince, and directed by Magnoli (his first feature), *Purple Rain* is a rock star's mixed-up confession and self-glorifying fantasy. Prince plays a character called the Kid, the leader of a struggling band that performs at the First Avenue Club & 7th Street Entry in Minneapolis (indeed, it is Prince's own band, the Revolution). The Kid comes from a tragic home in which his black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, and ungiving. He can let loose only in performance, and when Apollonia (Apollonia Kotero), a new girl in town, sees him perform, she is transfixed. But he treats her badly and loses her to the giggly scoundrel Morris Day (in real life the leader of the Time, a group that appears in the movie). *Purple Rain* is about the Kid's learning to love, learning to be generous to women, "growing," and all that.

Banal? Yeah, sure, but that's not all there is to say about it. The frenetic offstage scenes are not intended to stand up as fully worked-out dramatic material. Magnoli gives us very short scenes, fragments almost, in which a few powerful generalized moods are developed—the Kid's anguish at home, say—and are then extended and transformed in the numbers onstage. In other words, even though *Purple Rain* has lots of music performed in front of an audience, it's not a concert film. The numbers crystallize the emotions suggested by the sketchy, rather lurid rock-soap-opera story. Onstage Prince comes out of his brooding sulk; he becomes a performer, and by performing he gets involved with people in the audience, which sends the story hurtling forward. So the plot may be banal, but the movie is all of a piece, and the music wipes the banality away. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard since the early days of the Stones.

Prince: *A rock star's confession and self-glorifying fantasy.*

Along the way, *Purple Rain* offers entertaining glimpses of a rock scene that some of us (me, for instance) know nothing about—the racially and sexually mixed bands of Minneapolis, which now, thanks to the patronage of Prince, have gone national. The faces, the moves, are fresh. The leader of the Time, Morris Day, dresses in double-breasted suits and cream coats—sort of the zoot-pimp look. Day satirizes generations of swank black dudes who have made a style out of supreme confidence and outrageous flirtatiousness. "Your lips would make a lollipop happy," he tells Apollonia, before setting her up in her own all-girl band. But Day is only a pseudo-stud. He has a goony streak—a high, shrieking laugh and a jaw that sneaks away from confrontation like a cowardly dog. Day and Jerome Benton, who is both his chauffeur-sidekick and a member of his band, demonstrate nifty timing in their slick comedy routines together, including a manic misunderstanding about a password that plays at a faster, hipper tempo than Abbott and Costello's "Who's on First?" classic.

When a woman who's been stood up confronts Morris Day on the street, he and Jerome Benton toss her into a dumpster. This is supposed to be a big laugh, and so is the scene in which Prince tricks the beautiful Apollonia into stripping off and dunking herself in a lake, while he sits watching, fully clothed, on the shore. The scene has a teasing rhythm to it that women may experience as an insult. Later, Prince whomps Apollonia across the face a couple of times, and we realize the movie is stumbling around something serious; the misery of the Kid's mother and father suggests what the habit of slamming women can lead to. *Purple Rain* catches black popular culture at a moment of near-schizophrenia. For comedy, the movie casually relies on the misogyny that is endemic in the rock world and in pimp attitudes; for tragedy, the movie says that woman-whomping is hell even for men. The conflict is resolved when Prince sings "Purple Rain," a song written by two female members of the band that he had earlier scoffed at. The number, a long, solemnly ecstatic supplication with a healing gospel sound to it, is both an apology to women and a promise of erotic good times.

But most of Prince's contradictions remain unresolved: He is both black and white, straight and gay, narcissist and mesmerist, withdrawn and commanding. He jumps and whirls around the stage making love to himself and the audience, mixing sexual mastery and masturbatory self-pity, and sometimes he gets so wound up he falls down in a heap. But the music has some giddy, high-powered moments. Prince is either shrewd enough or exploitive enough (I can't tell which) to gather up the fragments of our culture and send them whirling back at an audience hungry for self-confirmation. He could make an awful lot of people feel good.

HENRY JAMES'S MASTERLY NOVEL *The Bostonians*—one of the most brilliant American books—has been made into a tame and solemn movie. Once again, moviegoers who do not read long, nineteenth-century novels will think James quaint and tedious. Who is responsible for this genteel vandalism? Who else? The inevitable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter) will not leave great novels alone. Their latest Franklin Mint–edition film, **The Bostonians,** is considerably better than the mortuary job they did on James's *The Europeans* a few years ago, but you could see both of these movies without realizing that the books they were based on were not only momentous examinations of great cultural and sexual forces at war but entertaining social comedies.

The Bostonians was detested when it first appeared, in 1886, and will probably always make many of its readers uncomfortable. The wealthy repressed lesbian, Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying and hysterical, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. Olive, who sees in Verena a

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perfect vehicle for the burgeoning feminist movement (the period is the 1870s), attaches the girl in a chaste but passionate "New England marriage"—a union of spinsters—that Ransom attempts to pry apart. It's an unequal struggle: With the possessive, will-driven Olive clearly a morbid case, and Ransom representing healthy pride and sexuality, one inevitably roots for Basil. But James also treats both sides satirically, making it abundantly clear, for instance, that Ransom's plantation-bred eloquence about masculinity and chivalry, which takes for granted the inferior status of women as decorative objects, is no more than the fancy rationale of a defeated culture.

The satirical malice that makes the book so tense and funny—a moral balancing act that is always leaving the reader *off*-balance—is hardly present in the movie. The characters are now much simpler, and the actors are forced to repeat themselves in a plot that in its skeletal state seems uninventive and overdefined. The best one can say for the movie is that it captures the look of the Back Bay very well, although the interiors, beautifully decorated and lighted as they are, become oppressively cramped. When the story moves to Cape Cod, Ivory at last gets some movement going, and Olive Chancellor's suffering gains in interest and pathos now that it has physical expression. Vanessa Redgrave extends her magnificent neck and arms; her Olive pines at the window for Verena, who is out on the dunes with Basil; she embraces the girl awkwardly on the love seat, walks desperately along the ocean at sunset. In these scenes, Ivory and cinematographer Walter Lassally achieve a clean, spare "American" look in composition and lighting.

As Ransom, Christopher Reeve glowers and smirks and recites his lines in a stage-Southern singsong; he's too smooth, too pleased with himself—he lacks Ransom's edge of intellectual ambition. Vanessa Redgrave, mysteriously made up to look like Virginia Woolf, is too old for Olive (she is meant to be about 30), but her wonderful gravity and beautifully expressive body give grandeur and dignity to a kind of suffering that could easily appear ludicrous. The young theater actress Madeleine Potter, though, is disastrous as Verena. The role requires a beautiful actress who is fervent but ingenuous, and naturally charming. Olivia de Havilland could have done it, and maybe Amy Irving could now, but Potter, who is pert, coy, and inappropriately flirtatious, cannot. As she runs around thrusting out her heavy chin and tucking in her lower lip, we wonder why all these people are fighting over Verena. She hardly seems worth the bother. ■

Books/George V. Higgins

NIGHTMARE ALLEY

"...Mailer now draws his definition of bravery from the clash with interior foes, his insights from booze and sorrow..."

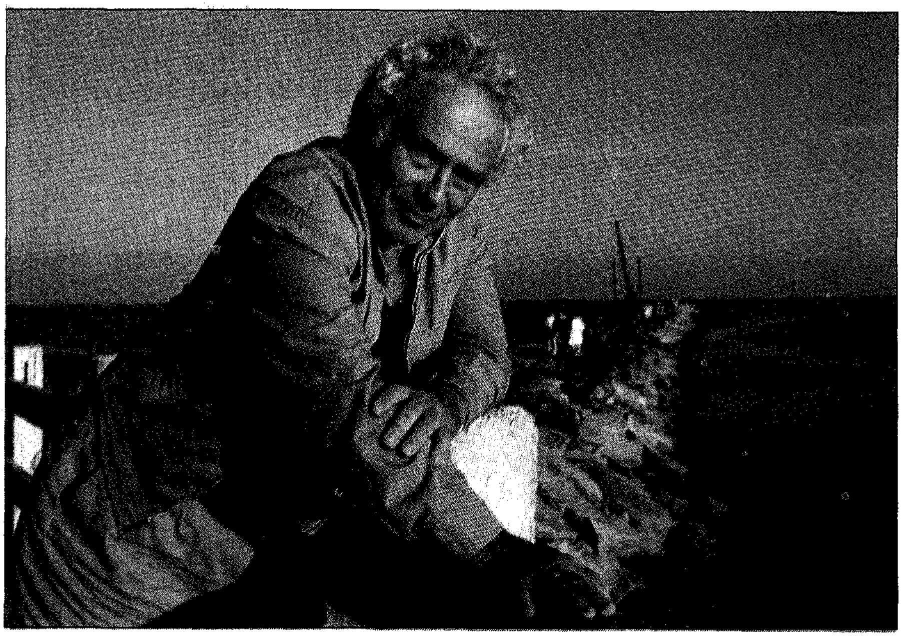
Tough Guys Don't Dance, *by Norman Mailer. Random House; 229 pages; $16.95.*

THIS IS THE TWENTY-SECOND BOOK TO appear under Norman Mailer's byline since *The Naked and the Dead* came out to windstorms of acclaim in 1948 and left in its wake a set of misconceptions that have plagued him ever since. Inasmuch as he made his debut with a brilliant story of what it had been like to fight in the infantry in the Pacific during World War II, and his publishers presented that narrative as a novel, he was at once tattooed a novelist in press and public mind, and so he has remained. We like to keep things neat in America; if Winston Churchill had been ours instead of Old Blighty's, the obit headline would have read "War Correspondent Dies." Two subheads down, the afterthought: "Also held public office."

Thirty-six years after the stunning entrance of that swaggering 25-year-old war veteran who had seen much, remembered it, and wrote it down with power, it is possible to argue he was more than what he seemed. He did establish the permanence of his credentials as a novelist—putting out *Barbary Shore* in 1951, following that effort with *The Deer Park* four years later—but increasingly he made it plain that he had other interests. Those were pretty various but could be adequately summarized as including all of the excitements that the world affords to those undaunted by the prospect that they may make themselves look silly or get very badly hurt unless they are quite careful. Norman Mailer was not careful, whether he was choosing sparring mates for boxing matches or for his bedrooms, or taking those the draw gave him when seeking public office. Often he looked fairly silly. He was frequently hurt. And always when one of his engagements began making headlines, it was the novelist who got named—the enthusiast escaped.

In this censorious country, the celebration that Mailer's vast adventures won him tended to discredit all the writing that he did. Ruefully, he told interviewer Robert Begiebing for *Harvard Magazine* last year that he fears his notoriety has diminished his book sales, customers mulling purchases of twenty-dollar volumes being likely to resist enriching people whom they scorn. Perhaps shrewdly, he omitted to state the antecedent premise: Critics advising prospective customers have been known to tout them off the work of writers who in their pristine view deserve bad marks for deportment.

George V. Higgins's most recent novel is A Choice of Enemies.



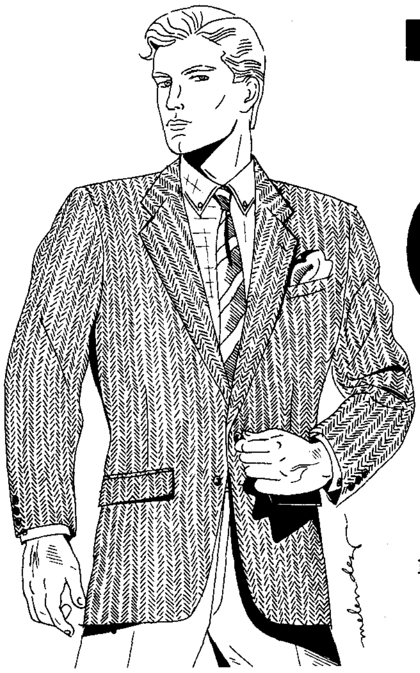
Mailer: *A morbid obsession with the ambiguity of evil.*

Mailer has received those marks, and not only for the gaudier events of his personal life that have so entertained millions who have never read a book, let alone laid out the cash to buy one in hardcover. Every time he writes a new one, Novelist Mailer along with Mailer Book gets reviewed again, just as I am doing here. Because seventeen of Mailer's works, by my count, have not been published as novels, and because at least three of his previous five novels have failed to elate critics to the degree achieved by *The Naked and the Dead,* Novelist Mailer has been severely pummeled. Now and then he has come away with deep cuts and bruises just because something good that he has written—*The Executioner's Song*—is not in fact a novel. This is a hard life he leads.

Tough Guys Don't Dance is a hedged bet placed in that continuing saga, an unusual act for Mailer. The press release enclosed with my copy fudges the question of just what it is, conceding that it is "written in the form of a thriller" but calling it a "powerfully conceived novel." I think we may be able to simplify the matter somewhat: This is another dispatch from the world of nightmares where Norman Mailer has lived ever since he enlisted after Harvard to fight in the Pacific all those many years ago. When he was young, bravery consisted of advancing against real enemies who were correctly perceived as trying to shoot him. Now that he is older and his outside wars are over, Mailer is drawing his definition of bravery from the clash with interior foes: the possibilities that perception itself is the enemy because it is a lie, that judgment and action based upon it are impossible, and that the sole fallback position is reliance on parapsychological insights seized from the void of consciousness brought on by drugs, booze, sorrow, and nicotine withdrawal.

This makes for a murky environment and lots of fights with shadows. From the reader's point of view, the Japanese soldiers were superior adversaries. Mailer's young protagonist, a writer named Tim Madden who appears to share not only profession and winter residence (Prov-

Photograph © 1984 by Thomas Victor.



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incetown) with his creator but a number of other bad habits, whirls through vortex after vortex in which acts and events, people and deeds, are duplicated in a sort of Manichaean frenzy. His true love, Madeleine, whom he abandoned to marry his false love, Patty Lareine, turns up married to the evil Alvin Regency, acting chief of police. Patty has left him, except for her head, which Madden finds in a plastic bag stuffed into his marijuana cache. It is later augmented by a second head, belonging to a Patty look-alike whom he believes he first encountered in the company of one Pangborn, later killed as well. Then there is Wardley, who kills himself instead of Madden. It is all pretty confusing.

Nevertheless, it is of a piece with the morbid obsession that has governed Mailer's best work since November 22, 1963: the ambiguity of evil and the people who commit it. His first fictional attempt at sorting it out was *An American Dream,* published in the second year after JFK's assassination and presenting many similar obstacles to access. His most successful attempt, I think, was *The Executioner's Song,* but that was presented as nonfiction, and thus for Novelist Mailer may not be includable.

The writer is entitled to select his subject, I think, and to attack it as he wishes, no matter how impregnable it seems to his advances. As Mailer was within his rights to sponsor murderer Jack Henry Abbott for the release from prison that liberated Abbott to commit more homicide, so also was he within them in returning to the danse macabre for *Tough Guys Don't Dance.* Mailer's exercise of those rights, from the common reader's vantage, is not successful. Devotees of his work will not be nonplussed, but the casual observer will be disappointed. *Tough Guys Don't Dance* is hard going. Those who have read everything that Norman Mailer has written should of course acquire this book. Those who haven't should begin with something else.

In brief: Louise Dahl-Wolfe: A Photographer's Scrapbook (St. Martin's/Marek; 145 pages; $16.95) collects the cheerful, vivacious pictures Dahl-Wolfe took of the exotic fauna of Broadway and Hollywood and *Harper's Bazaar.* In these pages, a bathing-suited model chastely echoes the pose of a neoclassic nude, a Rita Hayworth look-alike kneels before a heavily symbolic fireplace, and a ravishing, ethereal Katharine Cornell seems to be all throat and hair and hands. Dahl-Wolfe shot the photo of Diana Vreeland in a gaucho hat, with a rose behind her ear, as well as the *Bazaar* cover that sent the model to Hollywood, where she added an *l* to her last name and taught Humphrey Bogart to whistle. **—Rhoda Koenig**

The Underground Gourmet/Colette Rossant

MANGIA, ITALIAN-STYLE

"...Genoa's food and ambience are so delightful and real, chances are you'll forget that the roses are plastic..."

Italian treat: *Genoa is a culinary find amid mediocrity.*

Genoa (271 AMSTERDAM AVENUE, NEAR 72nd Street, 787-1094) is a wonderful restaurant in a sea of culinary mediocrity. Don't be put off by its unprepossessing white-brick façade, false mansard roof, and large green sign. Or, once inside (you may have to wait in the little glass-enclosed entrance for one of the fourteen tables to empty), by the fake beams, trellises, and stucco walls. The food and ambience are so delightful and real, chances are you'll forget that the roses are plastic.

Robert Arena, the owner, is a second-generation Italian American whose grandparents were from Genoa and Sicily. He and his wife, Pamela, share the cooking and take pride in their freshly prepared pasta and authentic cuisine. Every night, there are special entrées for $6.50. The service is fast and friendly. Hot, fresh Italian bread is brought to your table as soon as you are seated.

While waiting to be served, I pick nonchalantly at the table's bowl of grated cheese and make the happy discovery, as it melts on my tongue, that it is freshly grated imported sardo—sharper than Parmesan and milder than Romano, with a wonderful nutty taste.

Minestrone ($1.75), the only soup on the menu, is both hearty and elegant—thick with chick-peas, carrots, kidney beans, and peas in a tasty vegetable broth, piping hot, ready for the sprinkling of grated sardo. The hot antipasto ($8.50), enough for two, consists of two large baked clams stuffed with spicy bread crumbs seasoned with oregano, paprika, and grated Romano cheese; a few tender broiled shrimp in a thick and garlicky tomato sauce; eggplant stuffed with vegetables and melted mozzarella; and extraordinary stuffed mushrooms, small and tender, with a refined vegetable filling cooked in a light brown sauce with Marsala. There is a lot of thick tomato sauce to sop up with the bread. The cold antipasto ($4.25), though, is ordinary—a couple of slices of salami, pimientos, mushrooms, provolone cheese, and anchovies on a bed of lettuce—and the artichoke hearts ($3.75) are canned. But the insalata alla Genoa ($2.50), mixed greens with tomatoes, sliced mushrooms, and artichoke hearts, is fresh and crisp.

Every entrée comes with a mixed green salad or a side order of spaghetti with marinara sauce. A pasta-casserole special called "Simone" ($6.50)—who, I wonder, is Simone?—turns out to be homemade ziti in a light marinara sauce tinged with garlic, topped with a mound of vegetables (eggplant, tomatoes, zucchini), and covered with melted sardo, piquant and rich. Another special, an excellent casserole of homemade spaghetti topped with zucchini, sliced green peppers, and melted sardo ($6.50), arrives in a heavier tomato sauce spiced with garlic and oregano.

The "special" pasta dishes include the puttanesca ($6), delicious al dente spaghetti with a marinara sauce of fresh tomatoes, olives, pimientos, and anchovies, and the pasta all'Amatriciana ($6), in which pancetta (Italian bacon) gives the tomato sauce a smoky flavor. The spaghetti with white clam sauce ($6) is made with coarsely chopped large fresh clams, olive oil, butter, and garlic. Spaghetti cooked al dente and served with butter and Parmesan ($6) is perfectly delicious in its simplicity.

Chicken and shrimp dishes are chef Arena's forte, and I melt like the sardo over the chicken scarpariella ($8.50), chunks of boned breast sautéed in olive oil with fresh mushrooms, napped with a tart lemon sauce flavored with garlic and a dash of vinegar. Chicken parmigiana ($6.50), boneless meat sautéed in olive oil and topped with a fresh, thick tomato sauce and melted mozzarella, is very good. As for the shrimp marinara ($8), it is excellent: about five large shrimp and three big cherrystone clams sautéed in olive oil and garlic, served on a bed of spaghetti with a fresh, garlicky marinara sauce. The shrimp fra diavolo ($8) is similar but spicier, because there is paprika in the marinara sauce.

Scaloppine Genovese ($8.50), tender meat cooked in a light consommé with onions, pancetta, pimientos, peas, white wine, and dill, is the most interesting of the veal dishes.

A carafe of the house wine ($8.50) is good with this simple fare. If you are patient (and even if you are not), stand in line with the neighborhood regulars and you'll end up having a wonderful Italian festa!

Genoa is open Tuesday through Sunday 5:30 to 10:30 P.M. American Express (AE), MasterCard (MC), Visa (V). No reservations.

Food—Very good
Service—Graceful
Ambience—Friendly Italian

OCCASIONALLY, I LIKE TO REVIEW A RESTAURANT that, while not strictly within the budgetary guidelines of this column, still offers the possibility of a full dinner for

Photograph by Daniel Quat.

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less than $20—enhanced by a gracious, even elegant, atmosphere. **Sagano** (3 East 44th Street, 986-1355/6) is such a restaurant.

As soon as you enter this mid-Manhattan enclave, you are transported to Japan. A long corridor with a half-hidden bar to the right leads to the main dining room. Facing the bar is a large fish tank in which exotic fish dart among a maze of stones and plants. You are greeted with deep bows and led to a room with about ten tables, separated from one another by beautiful silk screens. Along one wall is a sushi bar that will seat about ten. Toward the back are two private dining rooms furnished with tatami mats and the traditional low tables and cushions. You can tell by the rows of black shoes outside the sliding doors when these rooms are occupied. There is another dining room upstairs.

All is hushed. You are hardly aware of the lovely Japanese waitresses gliding about, until, after you are seated, one of them hands you a steaming white napkin with which to wipe your hands.

The word for a complete dinner in Japanese is *teishoku.* At Sagano, each *teishoku* comes with a choice of soup, an entrée, a bowl of rice, and Japanese pickled vegetables. Each dish is a delicate landscape; even the pickled vegetables—carrots, Japanese radish, eggplant, cucumber, cabbage, and ginger—are arranged to look like a chrysanthemum, each one forming a petal.

One *teishoku* centers on the familiar sukiyaki ($14). Thin slices of tender beef, sliced onions and scallions, enoki and shiitake mushrooms, and arrowroot in a delicate, faintly sweet brown sauce bubble in a cast-iron pot. Accompanying it is a small bowl of steamed vegetables. Subtle and flavorful, this sukiyaki is familiar in name only.

Another *teishoku,* called unagi ($16.50), is a magnificent dinner of imported eel, served two different ways. After the soup, a two-tiered red-lacquer box is brought to the table. The bottom is filled with rice, the top with strips of eel that have been brushed with soy sauce and broiled. The fish, deep brown, tender, and slightly sweet, is superb. Then, uzaku—delicious dice of broiled eel mixed with sliced cucumber in a rice-vinegar-and-oil dressing—is presented in a porcelain bowl. The meal is extraordinary in its inventiveness.

A third *teishoku* stars sashimi ($14): assorted morsels of raw fish—tuna, a rose of thinly sliced fluke with chopped scallions between each petal, yellowtail (flown in from Japan), mackerel, crab—plus a sweet omelet tied with a seaweed obi, all beautifully arranged on a wood or porcelain tray. A tempura *teishoku* ($12.50) is an airy variation on the classic dish.

But you don't have to choose a *teishoku* to have a reasonably priced dinner at Sagano. The long list of appetizers includes shirasu oroshi ($4), one of my favorites. The three small broiled sardines, filled with their roe and garnished with grated white radish, are exquisite. Another favorite is chawan mushi ($4.50), steamed egg custard hiding bits of chicken, shrimp, and ginkgo nuts, served in a porcelain cup. Saga tofu ($5), fried bean curd filled with steamed vegetables and served in a bowl with a very light, bonito-based soy sauce, is delicious and unusual. Niku tataki ($7), a roast-beef salad, is a hit with a sculptor friend who likes to look at Japanese food but doesn't like to eat it. He delights in both the appearance and the taste of the thin slices of very rare, tender meat bathing in a sweet vinegar dressing and topped with shaved dried bonito, chopped scallions, grated radish, red peppers, and chopped garlic.

At Sagano, the bean curd is like silk, so light it is nearly impossible to pick up with chopsticks. As yudofu ($4.50), it comes with grated white radish, sliced carrot, and enoki mushrooms. Another variation is age tofu ($4.50), a large square of bean curd that is deep-fried and served with a slightly sweet, vinegar-based tempura sauce; its crisp outside is an interesting contrast to its soft, cool interior.

Tororo chasoba ($10) is a meal in itself. In a deep black earthenware bowl are layered cold green-tea-flavored wheat noodles; grated "mountain potato," a Japanese root; shredded seaweed; and chopped scallions, all topped off with a poached egg. Buried in the center is a tiny amount of wasabi, Japanese horseradish, which gives the dish a subtle, tangy taste.

Every night, the chef prepares four to six specials depending on his whim and the season (never repeating a dish). One night, one of them is a magnificent scallop shell piled with bay scallops, shrimp, and mushrooms, all baked in a very light egg batter ($7.50).

The dessert offerings include green-tea ice cream ($1.50), one of the best in the city, and ogura ($2.50), one ball of vanilla ice cream and another of mashed red beans with a taste similar to that of chestnuts.

Beer or delicate Japanese green tea is good with this food. Hot sake is served in lovely china bottles. Or try a sake martini ($3.50), which sends my head spinning, or a delicious sakiiya ($3), sake and crème de cassis. There is a full bar.

Sagano is open for lunch Monday through Friday noon to 2:30 P.M. and for dinner Monday through Friday 5:30 to 10 P.M. and Saturdays 5:30 to 9 P.M. AE, Carte Blanche, Diners Club, MC, V.

Food—Excellent
Service—Unobtrusive
Ambience—Restful

Wine/Alexis Bespaloff

THE QUALITY OF MEURSAULT

"...'When we taste a Meursault,' says one shipper, 'we want more than fruitiness. We want the soil to come through'..."

BEFORE THE PROLIFERATION OVER THE past decade of fine California Chardonnays, it was generally agreed that the world's greatest dry white wines were produced in France's Burgundy region. Attracted by the quality—and increasingly glamorous image—of California Chardonnays, however, many consumers turned away from the French prototypes, a move made even easier in recent years by the price increases that affected all French wines. But today, consumers are discovering that fine white Burgundies are once again available at attractive prices, especially from the village of Meursault.

Meursault is one of three villages—the other two are Chassagne-Montrachet and Puligny-Montrachet—that account for most of the white wines made along the Côte d'Or, the 30-mile-long strip of vineyards that forms the heart of Burgundy. Meursault produces as much as the other two together, but to put this in a larger context, the village's average annual yield of about 150,000 cases is only half that of the popular Pouilly-Fuissé, and the Mâcon region, in southern Burgundy, produces about eight times as much white wine.

The vineyards of Meursault are divided into two categories—those that produce the village wines, which are entitled to the basic appellation "Meursault," and the *premiers crus,* specific vineyards whose wines are considered distinctly better than the others. The best-known *premiers crus* are Perrières, Charmes, and Genevrières, and their names may appear on a label in type the same size as "Meursault," as, for instance, MEURSAULT-CHARMES or MEURSAULT-PERRIERES. If a producer chooses to specify on his label the name of a vineyard that has not been classified as a *premier cru,* its name cannot exceed one-half the size of "Meursault."

A California wine-maker tasting a Chardonnay is likely to focus on varietal character to determine if the wine has achieved the grape's potential. A Burgundian, however, will focus on appellation character, trying to detect nuances based on the wine's geographical origin. "We're not looking for varietal character in fine Burgundy," explains Robert Drouhin, a leading shipper. "We take for granted that all white Burgundies are made from Chardonnay, so when we taste a Meursault, we want something more than fruitiness. We want the soil to come through."

Describing the difference between the wines of Meursault and those of the adjoining village, Puligny-Montrachet, is not easy, however. Pierre Matrot, a respected *vigneron,* suggests that the more delicate wines of Puligny could accompany fish, while those of Meursault could be served with white meats. André Gagey, director of the Louis Jadot firm, characterizes Meursault as "a big, full wine, with body and roundness, compared to the lighter and more elegant wines of Puligny." Ted Lemon, a former New Yorker who is now a wine-maker in Meursault, says that he prefers "the rounder, softer, opulent style of Meursault to the somewhat more austere style of Puligny."

MEURSAULT
LOUIS JADOT
MEURSAULT

Fruit of the vine: *Three appealing whites from the heart of Burgundy.*

Meursault is an extended vineyard area, by Burgundy standards, and there can be significant differences in quality between a village wine, labeled simply "Meursault," and one from a *premier cru* vineyard. "A *premier cru* has more structure and body," says Pierre Matrot, "and greater finesse." "At its best, a *cru* is full and round without being heavy," explains Drouhin. "There's complexity in the bouquet and persistency of taste in the mouth. When a good white Burgundy is young," he adds, "we look for a flowery quality—I think of white flowers, such as acacia; when the wine is a little older, it has a bouquet reminiscent of walnuts and hazelnuts."

The differences in quality between village and *premier cru* wines are somewhat blurred, however, by the way individual vineyards in Burgundy are split up among many different owners. A Bordeaux vineyard, or château, may consist of 100 or 200 acres under a single owner, producing a single wine. A Burgundy vineyard, however, often less than twenty acres in size, may have a dozen owners, each tending his parcel of vines and producing his own wine. The 75 acres of Meursault-Charmes—one of the biggest vineyards in all of Burgundy—are divided among more than 30 proprietors. It's not surprising, then, that there are at least fifteen different wines labeled "Meursault-Charmes" available in New York stores, and that they are by no means alike in style or quality. When buying Burgundy, the name of the village will situate you geographically, and that of a classified vineyard will suggest

Photograph by Victor Schrager.

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something about the wine's potential quality, but the most important name is that of the producer.

Another consideration, of course, is the vintage. Both 1978 and 1979 were considered excellent for white Burgundy; the 1978s are longer lived, the 1979s rounder and softer, but these vintages are already hard to find. The 1980 is generally disappointing, with many thin, light wines. Of the two vintages now widely available, 1981 and 1982, the former has more acidity; the wines are firm, although some are too steely. The 1982 crop was exceptionally large, and the wines are broader in style but in some cases lack backbone.

I WAS ABLE TO ASSEMBLE NEARLY 50 wines from Meursault and, in a series of blind tastings, had no trouble choosing a number of particularly good examples. Although a few wines had an off-taste, the most frequent problem was lack of concentration and flavor. A number of 1982 *premiers crus,* especially Meursault-Charmes, were light, simple, and not distinctly better than less expensive white Burgundies. The best examples of Meursault, however, integrated flavor, texture, balancing acidity, and nuances of oak.

Some good examples of the basic appellation "Meursault," in the 1982 vintage, include those of Drouhin ($15.47), Jadot ($16.29), and Joseph Matrot ($16.50). Two good 1981 Meursaults with refreshing acidity are those of Potinet-Ampeau ($11.99) and Pouhin-Serre ($16.50).

Both the 1981 and 1982 vintages of two single-vineyard wines are currently available—Le Limozin of Michelot-Buisson ($14.99 each) and Clos des Grands-Charrons of Berthe Morey ($13.99 each). In each pair, the 1982 is noticeably fuller and softer, the 1981 crisper, livelier, and perhaps more austere.

Among 1982 *premiers crus,* I liked the full, fat Meursault-Charmes of Joseph Matrot ($18.49); the Meursault-Genevrières of Michelot-Buisson ($16.99), a wine with character and substance; the softer, rounder Meursault-Charmes of Henri Germain ($14.99); and the Meursault-Charmes of Guy Roulot ($17), a rich, well-structured wine. Roulot's Les Tessons ($14.99), although not a *premier cru,* is also excellent. Two 1981 *premiers crus,* the Meursault-Charmes of Philippe Bouzereau ($17.50) and the Meursault-Perrières of Pierre Matrot ($17), combine complexity, hints of oak, and lively acidity.

Three stores that stock a number of these wines are Quality House (2 Park Avenue, near 32nd Street), Acker, Merrall & Condit (2373 Broadway, near 86th Street), and Sherry-Lehmann (679 Madison Avenue, near 61st Street). ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Clothing

SCALERA, THE MADISON AVENUE BOUTIQUE that imports knits (sizes 8–20) from Italy, has opened an annex several doors down, where unsold clothing from the boutique is substantially marked down. Merchandise changes with the seasons. A recent visit revealed: dresses, retail $180–$215, here $100; silky polyester blouses, retail $65–$75, here $30; cotton-knit pullovers, retail $65–$80, here $25–$30; polyester-knit pullovers, retail $65–$75, here $25; cotton-knit shirts with nautical motif, retail $40 (short-sleeved) and $65–$70 (long-sleeved), here $10 and $20, respectively; two-piece cotton- or polyester-knit outfits, retail $180, here $50; and much more. Also, a rack of assorted items from previous seasons, retail $180–$250, here $75 each. Last year's wool items, here 20 percent off retail. American Express (AE), Diners Club, MasterCard (MC), Visa (V), checks accepted; all sales final. *Scalera Annex, 790 Madison Ave., at 67th St., Room 301 (517-7417); Mon.–Fri. 10 a.m.–5 p.m.; closed 9/3.*

Fabrics

LITERALLY A MILLION YARDS OF HOME-furnishing fabrics are on sale here for 50–70 percent off retail. A few examples: 118-in.-wide voile and 102-in.-wide batiste, now $3 a yd.; 92-in.-wide voile batiste, 60-in.-wide voile, and novelty weaves, now $2 a yd.; 45-in.-wide prints, now $2 a yd.; 45- to 48-in.-wide chintz, now $2 a yd.; 54-in.-wide woven upholstery fabric, now $2, $4, and $6 a yd.; 48-in.-wide prints, now $3 a yd.; 60-in.-wide burlap in a variety of colors and 45-in.-wide malimo open-weave casements, now $1 a yd.; 48-in.-wide woven jacquard, now $3.50 a yd. Special fabrics include 118-in.-wide novelty sheers and 102-in.-wide architectural sheers, now $4 a yd.; 54-in.-wide warp sateen, now $4 a yd.; 54-in.-wide velvet, now $4 a yd.; 54-in.-wide Cheney velvet, now $10 a yd.; 50-in.-wide novelty antique satins, $2–$3 a yd.; and much more. Also, first-quality crewel-embroidered fabrics (weight refers to the amount of embroidery), was $26–$40 a yd. (extra-heavy) and $20–$30 a yd. (medium), now $14 and $12, respectively. If you buy an entire bolt of either, an additional 10 percent will be subtracted from the sale price. Slightly soiled or irregular bedspreads and tablecloths, now 50 percent off retail, include: single-, full-, queen-, and king-size bedspreads, were $80, $95, $110, and $120, respectively, now $40, $47.50, $55, and $60; round tablecloths, were $60 (70 in.) and $70 (90 in.), now $30 and $35, respectively. Also, crewel tote bags with carved-wood handles, were $12, now $6; round or square crewel pillow covers, were $8, now $4; and much more. MC, V, checks accepted; all sales final. *Gurian Fabrics, Inc., 276 Fifth Ave., use 6 West 30th St. entrance (689-9696); Mon.–Fri. 9 a.m.–5 p.m.; through 8/31.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

For the Home

THIS BROADWAY STORE IS LOWERING ITS prices on many useful and decorative items. A few examples: dishes by Fitz & Floyd and Mikasa, now 10–50 percent off retail; stainless-steel flatware by Mikasa, Stanley Roberts, and others, now 10–50 percent off retail; glassware and stemware by Durand, Mikasa, Sasaki, and Wheaton, now 10–40 percent off retail; napkins, place mats, and tablecloths, by Audrey, Certified, and Suzanne, now 10–40 percent off retail; shower curtains by Ames, Bloomcraft, Jakson, Jolo, Saturday Knight, Wear Ever, and others, now 10–50 percent off retail; Fieldcrest towels, now 20 percent off retail; bath and table accessories, giftware, and jewelry, now 10–50 percent off retail. AE, MC, V, checks accepted; all sales final. *The Home Base, Inc., 2335 Broadway, near 85th St. (724-5959); Mon.–Fri. 10:30 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. 10 a.m.–6 p.m., and Sun 12:30–5:30 p.m.; through 9/2.*

Linens Plus

PRATESI IS HOLDING A SALE ON ITS elegant sheets, tablecloths, and towels. A large selection of linens is 15–75 percent off retail: queen-size top sheets with two pillowcases per sheet, were $602 (cotton damask) and $800 (embroidered linen), now $421 and $560, respectively; a selection of embroidered linens, now 50 percent off retail. Tablecloths in all fabrics and sizes, now 30–50 percent off retail: a special selection of tablecloths with sets of eight or twelve napkins, were $300–$363, now $100–$120. Towels, were $65–$112, now $32.50–$95.50; bath mats, were $134–$196, now $35; bath sheets, were $98–$162, now $30; bath towels, were $65–$102, now $20; hand towels, were $28–$46, now $8; facecloths, were

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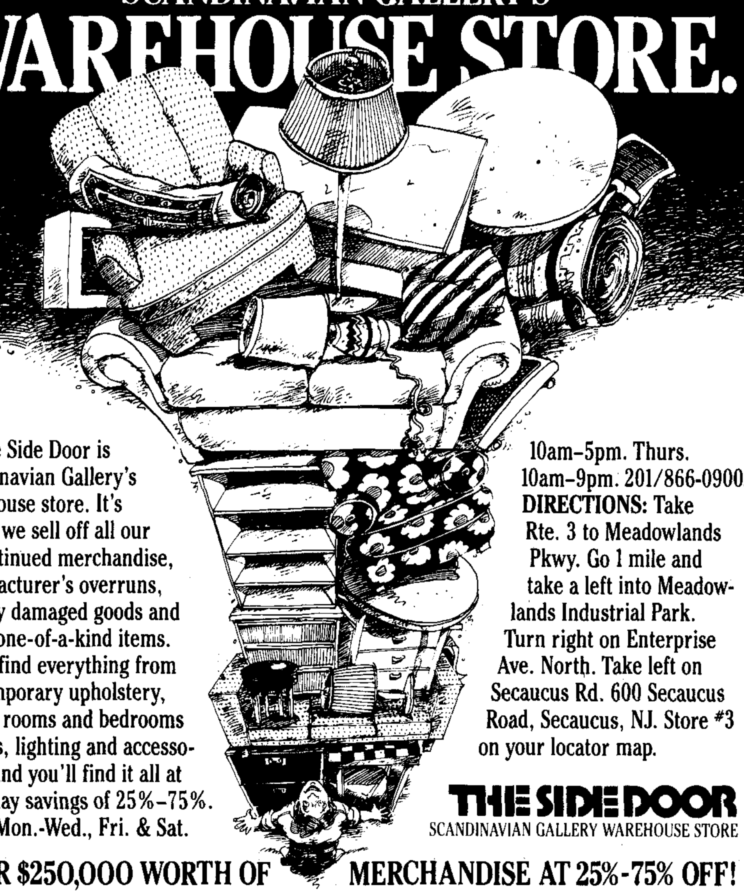

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$22–$38, now $6. For the first time, Pratesi robes are on sale: unisex terrycloth robes, were $190, now $161.50; women's lightweight robes, were $156 (cotton) and $350 (silk), now $78 and $175, respectively. AE, MC, V, checks accepted; all sales final. *Pratesi, 829 Madison Ave., near 69th St. (288-2315); Mon.–Sat. 10 a.m.– 6 p.m.; through 8/18.*

Boutique

THIS END-OF-SEASON SALE OFFERS stunning women's clothing, sizes 4–12 (some pieces fit size 14), at 50–70 percent off retail. A few examples: two-piece one-shoulder red-polka-dotted white-linen outfits, were $102 (top) and $207 (skirt), now $93 for the two; three charming flower-print seersucker sundresses with matching shawl, were $192 each, now $96; cotton-jersey dresses with padded shoulders, were $215, now $107.50; floral-print silk crêpe de Chine dress, was $400, now $200; two one-of-a-kind sequin-trimmed jersey dresses, were $455 each, now $227.50; long one-shoulder shocking-pink dress with multicolored polka dots and long matching scarf, was $475, now $235; two-piece-look silk-jacquard print dress, was $595, now $297.50; three long silk crêpe de Chine "fanny" dresses, were $790 each, now $395; two one-of-a-kind hand-painted solid-sequined tops, were $1,080 each, now $750; and much more. Also, a rack of dresses and outfits (some made of wool challis), were $195–$600 each, now $100; a rack of separates, were $95–$195 each, now $50. Checks accepted; no credit cards; all sales final. *Basha &, 908 Madison Ave., near 73rd St. (794-8877); Mon.–Fri. 10 a.m.– 6 p.m., Thurs. till 7 p.m., and Sat. 11 a.m.– 6 p.m.; through 8/31.*

Yarn

FOR TWO WEEKS ONLY, HUNDREDS OF pounds of summer yarn will be 25 percent off retail. These include cotton, cotton-and-linen blends, cotton-and-acrylic blends, cotton-and-rayon blends, linen-and-acrylic blends, and viscose. A few examples: Hellasgarn cotton yarn, was $3 for a 50-g. ball, now $2.25; Dante cotton-and-rayon-blend yarn, was $4.50 for a 50-g. pull skein, now $3.35; Ecoss and L'Akala yarn, was $4.95 for a 50-g. ball, now $3.71; Creole and Twist cotton yarn, was $6 for a 100-g. skein, now $4.50; Rub cotton ribbon yarn, was $6.95 for a 28-g. ball, now $5.20; Flirt cotton-viscose-and-linen-blend yarn, was $9.50 for a 100-g. ball, now $7.12; and much more. Also, sample sweaters (sizes S–L), under $50. Checks accepted; no credit cards; all sales final. *Coulter Studios, Inc., 118 East 59th St., second floor (421-8085); Mon.–Sat. 10 a.m.– 6 p.m.; through 8/18.*

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A Complete Entertainment Guide for the Week Beginning August 8.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The Lost One." #2—Thru Aug. 7: "Cruel Story of Youth."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru Aug. 6: "1900." Aug. 7: "One-Eyed Jacks"; "Shane." Aug. 8: "Terms of Endearment"; "Ordinary People." Aug. 9: "Chinatown"; "The Tenant." #2—Thru Aug. 7: "Not a Love Story." Opening Aug. 8: "The Whole Shootin' Match."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"A Question of Silence." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 6: "Anna Christie"; "Anna Karenina." Aug. 7: "Summer and Smoke"; "Sweet Bird of Youth." Aug. 8: "Sherlock Holmes and the Secret Weapon"; "Sherlock Holmes and the Woman in Green." Aug. 9: "A Big Hand for a Little Lady"; "Waterhole #3." Aug. 10-11: "Casablanca"; "The Maltese Falcon (1941)." Aug. 12: "Easy Rider"; "Five Easy Pieces."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 9: "The Bounty"; "Gorky Park."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Aug. 9: "The Road Warrior"; "Blade Runner." Aug. 10-11: "Missing"; "Betrayal." Aug 12-14: "A Star Is Born (1976)"; "The Rose."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Last Night at the Alamo." #2—"The Jungle Book."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Under the Volcano." #2—Thru Aug. 9: "Heart of the Stag." Beg. Aug. 10: "Erendira." #3—Thru Aug. 9: "Les Compères." Opening Aug. 10: "Red Dawn." #4—"Sugar Cane Alley."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Grandview, U.S.A."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Gremlins."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The Neverending Story."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Revenge of the Nerds."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—Thru Aug. 9: "Best Defense." Opening Aug. 10: "Red Dawn."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Aug. 9: "The Muppets Take Manhattan." Opening Aug. 10: "Red Dawn." #2—"Bachelor Party."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Revenge of the Nerds." #2—"Purple Rain." #3—"Conan the Destroyer." #4—Thru Aug. 9: "Cannonball Run II." Beg. Aug. 10: "The Muppets Take Manhattan." #5—"Beat Street." #6—"Romancing the Stone."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Best Defense." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Top Secret!"

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Grandview, U.S.A."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Aug. 9: "The Neverending Story." Opening Aug. 10: "Cloak and Dagger." #2—"Gremlins."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Top Secret!" **EMBASSY 3**—"The Jungle Book." **EMBASSY 4**—"Star Trek III: The Search for Spock."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Aug. 6: "Duck Soup"; "Horsefeathers"; "Cocoanuts." Aug. 7-8: "Diva"; "La Balance." Aug. 9-11: "Dr. No"; "From Russia With Love." Aug. 12-13: "Amarcord"; "And the Ship Sails On." #2—Aug. 6-7: "Beneath the Valley of the Ultravixens"; "Supervixens." Aug. 8-9: "Unfaithfully Yours"; "Blame It on Rio." Aug. 10-11: "The China Syndrome"; "Silkwood." Aug. 12: "Take Me Out to the Ball Game"; "On the Town"; "Anchors Aweigh."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Last Starfighter." #2—"Cheech & Chong's the Corsican Brothers."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Splash."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "The Jungle Book."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Aug. 9: "Revenge of the Nerds." Opening Aug. 10: "Cloak and Dagger."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Aug. 6: "Baby, It's You"; "Popeye." Aug. 7: "Real Life"; "Skidoo." Aug. 8: "Atlantic City"; "The Rose Tatoo." Aug. 9: "Nashville." Aug. 10-13: "Yojimbo"; "Sanjuro."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Purple Rain."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Natural."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Aug. 7: "The Gods Must Be Crazy." Beg. Aug. 10: "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Bachelor Party."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Under the Volcano."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Gremlins." #2—"The Muppets Take Manhattan."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—"L'Été Meurtrier."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Les Compères."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Bostonians." **CINEMA II**—753-0774. "Another Country."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Cheech & Chong's the Corsican Brothers." #2—832-2720. "Grandview, U.S.A."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Neverending Story."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1 & #2—"Ghostbusters." Opening Aug. 10: "Red Dawn."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru Aug. 9: "Top Secret!" Opening Aug. 10: "Phar Lap."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Star Trek *III:* The Search for Spock."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "The Jungle Book."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Aug. 9: "The Last Starfighter." Opening Aug. 10: "Cloak and Dagger."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Gremlins." #2—"Purple Rain."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Under the Volcano."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"First Name: Carmen." #2—"Another Time, Another Place." #3—"After the Rehearsal."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"Improper Conduct."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Aug. 6: "The Wind"; "Camille." Aug 7-8: "Lust for Life"; "Some Came Running." Aug. 9-11: "Ziegfeld Follies"; "Singin' in the Rain." Aug. 12-14: "All About Eve"; "A Letter to Three Wives."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Heart of the Stag." #2—"Skyline."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Ghostbusters." #2—"Grandview, U.S.A." #3—"Purple Rain." #4—"The Muppets Take Manhattan."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Neverending Story." #2—"The Jungle Book."

95. **THALIA—95th St. W. of B'way.** 222-3370. Aug. 6: Animated films of Winsor McKay; "Gulliver's Travels (1939)." Aug. 7: "Faster, Pussycat! Kill! Kill!"; "Ms. 45." Aug. 8: "All About Eve"; "Five Fingers." Aug. 9: "The Golden Coach"; "Le Petit Théatre de Jean Renoir." Aug. 10-11: "My Name Is Anna Magnani"; "Open City." Aug. 12: "Woman in the Dunes"; "Hiroshima, Mon Amour."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Aug. 9: "La Petite Sirene." Aug 10: "Confidentially Yours"; "Shoot the Piano Player." Aug. 11: "The Right Stuff." Aug 12: "The Wiz"; "The Wizard of Oz."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Aug. 9: "Star Trek III: The Search for Spock." Opening Aug. 10: "Cloak and Dagger." #2—Thru Aug. 9: "Cheech & Chong's the Corsican Brothers." Beg. Aug. 10: "Les Compères." #3—"The Hidden Fortress." #4—"Terms of Endearment"; "Racing With the Moon."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Aug. 9: "Star Trek III: The Search for Spock"; "Footloose."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

FILMS CHARAS—350 E. 10th St., bet. Aves. B & C. 982-0627. Donation $1.50. Aug. 7, 8 p.m.: "Ragtime" (1981) by Milos Forman.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Aug. 8, at 12:30, 3, 6 & 8:30 p.m.: "Le Boucher" (1969) by Claude Chabrol.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Aug. 19: Olympic Films by Bud Greenspan.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Aug. 9, 7:30 p.m.: "100 Spook Stories" (1968) by Kimiyoshi Yasuda.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron; 947-5850. Adm. $8; students & senior citizens $6; members $4. Aug. 9, 7:30 p.m.: "The Fifth Horseman Is Fear" (1966) by Zybynek Brynych.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Free with museum adm. Aug. 7, 6 p.m.: "Becket" (1964) by Peter Glenville. Aug. 11, 2 p.m.: "The Seventh Seal" (1956) by Ingmar Bergman.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: Aug. 6, 2:30 p.m.: "Drifters" (1929) by John Grierson, & "Housing Problems" (1935) by Arthur Elton & Edgar Anstey; 6 p.m.: "Enough to Eat?" (1936) by Edgar Anstey, "Pett and Pott" (1934) by Alberto Cavalcanti, "Food, Secret of the Peace" (1945), & "Peace and Plenty." Aug. 7, 2:30 p.m.: "Nana" (1926) by Jean Renoir; 6 p.m.: Experimental films by Sidney Peterson, Rudy Burckhardt, Joseph Cornell & Abigail Child. Aug. 9, 2:30 p.m.: Films by George Griffin, Ernie Gehr & Suzan Pitt; 6 p.m.: Films by Walter Ruttman, Len Lye, Nathaniel Dorsky, Robert Russett, James Herbert, Ken Kobland, Ernest Marrero & Susan Kouguell. Aug. 10, 2:30 p.m.: "L'Architecture d'Aujourd'hui" (1931) by Pierre Chenal, "Pissarro: At the Heart of Impressionism" (1981) by Judith Wechsler, "Spaces: The Architecture of Paul Rudolph" (1983) by Bob Eisenhardt, "Marcel Duchamp in His Own Words" (1978) by Lewis Jacobs; 6 p.m.: "Dear Phone" (1977), "H Is for House" (1978) & "A Walk Through H" (1978) by Peter Greenaway. Aug. 11, 2:30 p.m.: Films by Standish Lawder, Ernie Gehr, Peter Rose & Anita Thatcher; 5 p.m.: Films by Stan Brakhage, Jan Krawitz & Thomas Ott, & Manfred Kirchheimer. Aug. 12, 2:30 p.m.: "It Ain't City Music" (1973) by Tom Davenport, & "The Shepherd of the Night Flock" (1978) by George Stoney & James Brown; 5 p.m.: "Fable Safe" (1971) by Erik Barnouw, & "Portrait of an American Zealot" (1982) by Marc & Alan Levin.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Aug. 6, 8 p.m.: "No More Hibakusha!" (1983) by Martin Duckworth, & "Atomic Artist" (1983) by Glen Silber & Claudia Vianello. Aug. 7, 7:30 & 10:15 p.m.: "Dawn of the Dead" (1979) by George Romero. Aug. 8-10 at 7:45 & 9:45 p.m., Aug. 11 at 7:30 & 9:45 p.m., Aug. 12 at 7 & 9 p.m.: "Entre Nous" (1983) by Diane Kurys.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 877-1800 ext. 429. Adm. $4.50. Retrospective: The Second Decade, thru Aug. 26. Aug. 10, 6:15 p.m.: "That Obscure Object of Desire" (1977) by Luis Bunuel; 8:30 p.m.: "Day for Night" (1973) by François Truffaut. Aug. 11, 1 p.m.: "The Black Stallion" (1979) by Carroll Ballard; 3:30 p.m.: "Kagemusha" (1980) by Akira Kurosawa; 6:30 p.m.: "Chariots of Fire" (1981) by Hugh Hudson; 9 p.m.: "Mean Streets" (1973) by Martin Scorsese. Aug. 12, 2 p.m.: "Lancelot of the Lake" (1973-74) by Robert Bresson; 4 p.m.: "Padre Padrone" (1977) by Paolo & Vittorio Taviani; 6:15 p.m.: "1900" (1976) by Bernardo Bertolucci.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Aug. 12, 2 p.m.: "The Rounders" (1914), "One A.M." (1916) & "The Cure" (1917) by Charles Chaplin.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Aug. 7, 4 p.m.: "Pandora's Box" (1928) by G.W. Pabst, with Louise Brooks. Forbidden Films, Aug. 9, 6 p.m.: "The Connection" (1962) by Shirley Clarke.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm $3; members $2. Aug. 9, 7:30 p.m.: "Ikiru" (1952) by Akira Kurosawa.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Sept. 6: Films of Charles Chaplin. Aug. 7-9, at 3, 6 & 9 p.m.: "A Woman of Paris" (1923) & "Modern Times" (1936). Aug. 10-12, at 4:30, 7 & 9:30 p.m.: "The Face on the Barroom Floor" (1914) & "Monsieur Verdoux" (1947).

SOUTH STREET SEAPORT MUSEUM—Pier 16, Fulton St. at the East River. 669-9416. Adm. $2.50; members & children $1.50. Outdoor film series; call museum for raindates. Aug. 8, 8:30 p.m.: "Moby Dick" (1956) by John Huston.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Aug. 10-13, 7 & 10 p.m.: "WR: Mysteries of the Organism" (1971) by Dusan Makavajev, & (at 8:30 p.m.) "The Fireman's Ball" (1967) by Milos Forman.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-3600. Free with museum adm. Thru Aug. 12: Films on Art.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Bachelor Party." #2—"The Jungle Book." #3—Thru Aug. 9: "The Karate Kid." Beg. Aug. 10: "Cloak and Dagger."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"The Jungle Book." #2—Thru Aug. 9: "Cheech & Chong's the Corsican Brothers." Beg. Aug. 10: "Cloak and Dagger."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Aug. 9: "The Natural." Beg. Aug. 10: "Red Dawn." #2—Thru Aug. 9: "The Karate Kid." Beg. Aug. 10: "Top Secret!"

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Ghostbusters." #2—"The Jungle Book."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Ghostbusters." #2—"Gremlins." #3—"The Neverending Story." #4—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Grandview, U.S.A." #2—"Gremlins."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "The Natural."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Purple Rain." #2—"Ghostbusters." #3—"Best Defense."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Best Defense." #2—"Purple Rain." #3—"The Neverending Story." #4—"Cheech & Chong's the Corsican Brothers." #5—"The Muppets Take Manhattan." #6—"Gremlins." #7—"The Karate Kid." #8—"Indiana Jones and the Temple of Doom." #9—"Ghostbusters." #10—Thru Aug. 9: "The Last Starfighter." Beg. Aug. 10: "Cloak and Dagger." #11—"Grandview, U.S.A."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Purple Rain." #2—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Red Dawn." #3—"Grandview, U.S.A." #4—"Gremlins." #5—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Cloak and Dagger."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Cheech & Chong's the Corsican Brothers." #2—"The Muppets Take Manhattan."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Purple Rain." #2—"The Karate Kid."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Gremlins." #2—"Revenge of the Nerds." #3—Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Cloak and Dagger." #4—Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Red Dawn."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "The Jungle Book."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Red Dawn." #2—"Grandview, U.S.A." #3—Thru Aug. 9: "Cheech & Chong's the Corsican Brothers." Beg. Aug. 10: "Cloak and Dagger." #4—"Purple Rain." #5—"Gremlins." #6—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"The Muppets Take Manhattan." #2—"Grandview, U.S.A."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Aug. 9: "The Neverending Story." #2—Thru Aug. 9: "Grandview, U.S.A." #3—Thru Aug. 9: "The Jungle Book."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Aug. 9: "The Karate Kid." #2—Thru Aug. 9: "The Jungle Book."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Revenge of the Nerds." #2—Thru Aug. 9: "Gremlins." Beg. Aug. 10: "Red Dawn." #3—"The Muppets Take Manhattan." #4—"Gremlins."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 9: "Cannonball Run II"; "Deal of the Century." Beg. Aug. 10: "Romancing the Stone."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Aug. 9: "Star Trek III: The Search for Spock." Beg. Aug. 10: "The Karate Kid."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Bachelor Party." #2—"The Neverending Story." #3—"Indiana Jones and the Temple of Doom." #4—"Ghostbusters." #5—"Purple Rain."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "The Karate Kid."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Aug. 9: "Star Trek III: The Search for Spock." #2—"Ghostbusters."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Gremlins." #2—"Ghostbusters." #3—Thru Aug. 9: "Cheech & Chong's the Corsican Brothers." Beg. Aug. 10: "Cloak and Dagger."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Grandview, U.S.A." #2—"The Jungle Book."

303. NEW DORP—HYLAN— 351-6601. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

304. NEW DORP—LANE— 351-2110. "The Muppets Take Manhattan."

305. NEW DORP—RAE— 979-0444. #1—"The Karate Kid." #2—"Gremlins."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Program unavailable. #2—"Purple Rain."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Gremlins." #2—"Revenge of the Nerds."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Bachelor Party."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Ghostbusters." #2—"Gremlins." #3—"Purple Rain." #4—Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Red Dawn."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Gremlins." #2—"Ghostbusters."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—"Purple Rain." #2—"The Karate Kid." #3—"The Muppets Take Manhattan." #4—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Red Dawn."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Aug. 9: "Star Trek III: The Search for Spock." Beg. Aug. 10: "Firestarter."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—Thru Aug. 9: "Purple Rain." Beg. Aug. 10: "Cloak and Dagger." #2—"Bachelor Party." #3 & #6—"Revenge of the Nerds." #4—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Red Dawn." #5—"Best Defense." #7—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Top Secret!"

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Best Defense." #2—"Indiana Jones and the Temple of Doom."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Ghostbusters." #2—"Best Defense." #3—"The Jungle Book." #4—"The Karate Kid."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Indiana Jones and the Temple of Doom."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Ghostbusters." #2—"The Muppets Take Manhattan." #3—"Gremlins."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Bachelor Party." #2—"Grandview, U.S.A." #3—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger." #4—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"The Natural." #2—Thru Aug. 9: "Splash." Beg. Aug. 10: "Cloak and Dagger."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Aug. 9: "Romancing the Stone." #2—Thru Aug. 9: "Star Trek III: The Search for Spock."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Grandview, U.S.A." #2—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Ghostbusters."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Gremlins." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"The Muppets Take Manhattan."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Purple Rain." #2—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Red Dawn." #3—"The Karate Kid." #4—"Grandview, U.S.A." #5—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—"The Muppets Take Manhattan."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "The Muppets Take Manhattan."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Best Defense." #2—"The Karate Kid." #3—"Indiana Jones and the Temple of Doom."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. #1—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Red Dawn." #2—Thru Aug. 9: "The Neverending Story."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Purple Rain." #2—Thru Aug. 9: "Beat Street." Beg. Aug. 10: "Cloak and Dagger." #3—"Gremlins."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Aug. 9: "Star Trek III: The Search for Spock"; "Footloose." Beg. Aug. 10 (tent.): "The Last Starfighter."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Aug. 9: "Cannonball Run II." Beg. Aug. 10: "The Last Starfighter."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Gremlins." #2—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Cloak and Dagger."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Aug. 9: "Cannonball Run II." Beg. Aug. 10: "Romancing the Stone."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Cannonball Run II." #2—"Conan the Destroyer." #3—"Star Trek III: The Search for Spock."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Aug. 9: "Star Trek III: The Search for Spock"; "Footloose." #2—Thru Aug. 9: "Cannonball Run II." Beg. Aug. 10: "Red Dawn."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Ghostbusters." #2—"Romancing the Stone."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Aug. 9: "The Natural." Beg. Aug. 10: "Red Dawn." #2—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Aug. 9: "Star Trek III: The Search for Spock"; "Footloose." Beg. Aug. 10: "The Last Starfighter."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"The Karate Kid." #2—Thru Aug. 9: "The Natural." Beg. Aug. 10: "Romancing the Stone."

501. BALDWIN—RKO— 223-9230. "The Muppets Take Manhattan."

502. BELLEROSE—RKO— 775-1351. Thru Aug. 7: "Sixteen Candles." Beg. Aug. 8: "Splash."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Aug. 9: "The Jungle Book." #2—Thru Aug. 9: "Romancing the Stone."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Purple Rain." #2—"Gremlins." #3—"Grandview, U.S.A." #4—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Cloak and Dagger."

514. ELMONT—ARGO— 437-0356. Program unavailable.

517. FLORAL PARK—RKO FLORAL— 352-2280. "Grandview, U.S.A."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Purple Rain." #2—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Gremlins." #2—"Bachelor Party." #3—"Indiana Jones and the Temple of Doom."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Ghostbusters."

523. GREAT NECK—SQUIRE— 466-2020. #1—Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Red Dawn." #2—"Purple Rain." #3—"Gremlins."

524. HEWLETT—RKO— 791-6768. Thru Aug. 7: "Sixteen Candles." Beg. Aug. 8: "Splash."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"The Neverending Story." #2—"Purple Rain."

528. HICKSVILLE—MID-PLAZA NORTH— 433-2400. "Revenge of the Nerds." **SOUTH**—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

529. LAWRENCE—RKO— 371-0203. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Aug. 9: "The Natural." Beg. Aug. 10: "Star Trek III: The Search for Spock." #2—Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10 (tent.): "The Muppets Take Manhattan."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Ghostbusters." #2—"Cheech & Chong's the Corsican Brothers." #3—"Best Defense." #4—"Indiana Jones and the Temple of Doom." #5—"The Karate Kid." #6—"The Muppets Take Manhattan."

532. LONG BEACH—LIDO— 432-0056. Thru Aug. 9: "Cannonball Run II." Beg. Aug. 10: "Star Trek III: The Search for Spock."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Purple Rain." #2—"Grandview, U.S.A." #3—Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Red Dawn." #4—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

534. LYNBROOK—STUDIO ONE— 599-1444. Program unavailable.

535. MALVERNE—TWIN— 599-6966. #1—"Romancing the Stone." #2—Thru Aug. 9: "Star Trek III: The Search for Spock." Beg. Aug. 10: "The Muppets Take Manhattan."

536. MANHASSET—MANHASSET— 627-7887. #1—"Under the Volcano." #2—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger." #3—Thru Aug. 9: "Gabriela." Beg. Aug. 10: "The Muppets Take Manhattan."

537. MANHASSET—RKO CINEMA— 627-1300. Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

540. MASSAPEQUA—PEQUA— 799-6464. "Ghostbusters."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Neverending Story." #2—Thru Aug. 9: "Gremlins." Beg. Aug. 10: "Red Dawn." #3—"The Karate Kid." #4—"Gremlins." #5—"Revenge of the Nerds." #6—"Purple Rain." #7—"Grandview, U.S.A." #8—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!" #9—"The Muppets Take Manhattan."

543. MERRICK—HOLIDAY PARK— 546-1271. #1—"Gremlins." #2—"Ghostbusters."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. #1—"Romancing the Stone." #2—"The Karate Kid."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Aug. 9 (tent.): "The Karate Kid." #2—Program unavailable.

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "The Natural."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Ghostbusters." #2—"Grandview, U.S.A."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Grandview, U.S.A." #2—"The Neverending Story." #3—Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "The Natural."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Gremlins." #2—"The Neverending Story."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"The Muppets Take Manhattan." #2—"Bachelor Party." #3—"Gremlins."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Thru Aug. 9: "The Last Starfighter." Beg. Aug. 10: "Red Dawn."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—"The Muppets Take Manhattan." #2—"Revenge of the Nerds." #3—"Bachelor Party."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Best Defense." #2—Thru Aug. 9: "The Last Starfighter." Beg. Aug. 10: "Cloak and Dagger." #3—"Gremlins." #4—"Indiana Jones and the Temple of Doom." #5—"The Karate Kid." #6—"The Neverending Story." #7—"Ghostbusters." #8—"Grandview, U.S.A." #9—"Purple Rain." #10—"Top Secret!" #11—"The Jungle Book."

571. **WANTAGH—RKO—** 781-6969. Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Ghostbusters." #2—Thru Aug. 9: "Purple Rain." Beg. Aug. 10: "Cloak and Dagger." #3—Thru Aug. 9: "The Karate Kid." Beg. Aug. 10: "Red Dawn."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Aug. 9: "Cannonball Run II." #2—Thru Aug. 9: "Star Trek III: The Search for Spock."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

602. **BABYLON—RKO—** 669-0700. #1—"Bachelor Party." #2—"Ghostbusters."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"Purple Rain." #2—"Indiana Jones and the Temple of Doom." #3—"Miss Nude America."

604. **BAY SHORE—CINEMA—** 665-1722. "Revenge of the Nerds."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Gremlins." #2—"Best Defense."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Aug. 9: "Conan the Destroyer." Beg. Aug. 10: "Cannonball Run II."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Aug. 9: "The Jungle Book."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru Aug. 9: "The Jungle Book."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Gremlins." #2—Thru Aug. 9: "The Last Starfighter." Beg. Aug. 10: "Cloak and Dagger." #3—"The Jungle Book." #4—"Cheech & Chong's the Corsican Brothers." #5—"The Karate Kid." #6—"The Neverending Story." #7—"The Muppets Take Manhattan." #8—"Purple Rain." #9—"Best Defense." #10—"Indiana Jones and the Temple of Doom." #11—"Grandview, U.S.A."

617. **COMMACK—RKO—** 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

621. **CORAM—PINE—** 698-6442. #1—"The Karate Kid." #2—"Star Trek III: The Search for Spock."

622. **DEER PARK—DEER PARK—** 667-2440. "Ghostbusters."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Under the Volcano." #2—"Bachelor Party." #3—"Ghostbusters." #4—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Cloak and Dagger." #5—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Red Dawn."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "The Natural."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "The Muppets Take Manhattan."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Indiana Jones and the Temple of Doom." #2—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Cloak and Dagger."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Karate Kid." #2—"The Neverending Story."

630. **GREENPORT—GREENPORT—** 477-0500. Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Top Secret!"

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Ghostbusters." #2—"Purple Rain." #3—"The Karate Kid." #4—"Revenge of the Nerds."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Gremlins."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Grandview, U.S.A."

635. **ISLIP—ISLIP—** 581-5200. #1—"Ghostbusters." #2—Thru Aug. 9: "The Karate Kid." Beg. Aug. 10: "Red Dawn." #3—"Grandview, U.S.A."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "The Karate Kid."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Aug. 9: "Star Trek III: The Search for Spock."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Aug. 9: "Star Trek III: The Search for Spock." Beg. Aug. 10: "Conan the Destroyer."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Aug. 9: "The Last Starfighter." #2—"Ghostbusters." #3—Thru Aug. 9: "The Muppets Take Manhattan."

641. **MONTAUK—THE MOVIES—** 668-2393. "The Karate Kid."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Aug. 9: "Gremlins." Beg. Aug. 10: "Cloak and Dagger." **OUTDOOR**—Thru Aug. 9: "Grandview, U.S.A." Beg. Aug. 10: "Gremlins."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Grandview, U.S.A." #2—"The Karate Kid."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Aug. 9: "Star Trek III: The Search for Spock." Beg. Aug. 10: "The Last Starfighter."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "Star Trek III: The Search for Spock."

646. **OCEAN BEACH—COMMUNITY—** 583-5184. Aug. 6: "The Return of Martin Guerre." Aug. 8-9: "Never Say Never Again." Aug. 10-11: "The Right Stuff."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Indiana Jones and the Temple of Doom." #2—Thru Aug. 9: "Purple Rain." Beg. Aug. 10: "Red Dawn." #3—"The Muppets Take Manhattan."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Ghostbusters." #2—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Bachelor Party." **OUTDOOR**—"Grandview, U.S.A."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Gremlins." #2—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

653. **PORT JEFFERSON—MINI EAST—** 928-6555. Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger." **WEST—** "Gremlins."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Aug. 7: "Sixteen Candles." Beg. Aug. 8: "Splash."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Aug. 9: "The Karate Kid."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Aug. 9: "Gabriela." Beg. Aug. 10: "Erendira."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"The Karate Kid." #2—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "The Last Starfighter." #3—"Grandview, U.S.A."

659. **SHIRLEY—DRIVE-IN—** 281-5444. Thru Aug. 9: "Ghostbusters." Beg. Aug. 10: "Red Dawn."

660. **SHIRLEY—TWIN—** 281-4466. #1—Program unavailable. #2—Thru Aug. 9: "Cannonball Run II."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Bachelor Party."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Grandview, U.S.A." #2—"Indiana Jones and the Temple of Doom." #3—Thru Aug. 9: "The Karate Kid." Beg. Aug. 10: "Top Secret!"

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Best Defense."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Aug. 9: "Romancing the Stone." #2—Thru Aug. 9: "Star Trek III: The Search for Spock." Beg. Aug. 10: "The Last Starfighter."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. #1—"Gremlins." #2—Thru Aug. 9: "Top Secret!"

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Revenge of the Nerds."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Grandview, U.S.A." #2—Thru Aug. 9: "The Karate Kid."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Indiana Jones and the Temple of Doom."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Ghostbusters." #2—"The Neverending Story." #3—"The Muppets Take Manhattan."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"The Jungle Book." #2—"The Karate Kid."

707. **HARRISON—SILVER SCREEN—** 835-2961. Aug. 6-7: "Modern Times"; "The First National Shorts." Aug 8-10: "The Eyes, the Mouth"; "Dear Maestro." Aug. 11-14: "My Best Friend's Girl."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Program unavailable. #2—"Indiana Jones and the Temple of Doom." #3—Thru Aug. 9: "The Last Starfighter." #4—"Ghostbusters."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Grandview, U.S.A."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"The Karate Kid." #2—"Gremlins." #3—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger." #4—"Purple Rain."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Aug. 9: "The Jungle Book." #2—"Ghostbusters."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Gremlins." #2—"The Neverending Story." #3—"Indiana Jones and the Temple of Doom." #4—"Purple Rain." #5—"The Muppets Take Manhattan."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Grandview, U.S.A."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Purple Rain." #2—Program unavailable.

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Ghostbusters." #2—"Purple Rain." #3—"Revenge of the Nerds." #4—Program unavailable.

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1 & #3—Program unavailable. #2—"Gremlins." #4—"Bachelor Party."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Aug. 9: "Star Trek III: The Search for Spock."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—Thru Aug. 9: "The Natural." #2—"The Muppets Take Manhattan."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Top Secret!" #2—"Grandview, U.S.A."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Under the Volcano."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Aug. 9: "The Natural." Beg. Aug. 10: "Star Trek III: The Search for Spock."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Gremlins." #2—"Revenge of the Nerds."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Bachelor Party."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Red Dawn." #2—"Bachelor Party."

731. **YONKERS—KENT—** 237-3440. #1—"The Karate Kid." #2—Thru Aug. 9: "Cheech & Chong's the Corsican Brothers"; "Star Trek III: The Search for Spock." Beg. Aug. 10 (tent.): "The Muppets Take Manhattan."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Indiana Jones and the Temple of Doom." #4—"Gremlins."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Cheech & Chong's the Corsican Brothers." #2—"The Jungle Book." #3—"The Muppets Take Manhattan." #4—"Purple Rain."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Grandview, U.S.A." #2—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Thru Aug. 9: "Purple Rain"; "Risky Business." Beg. Aug. 10: "Cloak and Dagger."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Grandview, U.S.A."; "The Outsiders."

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. Thru Aug. 9: "The Last Starfighter." Beg. Aug. 10: "Red Dawn."

745. NANUET—THE MOVIES— 623-0211. #1—"Purple Rain." #2—"Grandview, U.S.A." #3—"The Muppets Take Manhattan." #4—"The Karate Kid." #5—"Ghostbusters."

746. NEW CITY—TOWN— 634-5100. #1—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!" #2—"Ghostbusters."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—Thru Aug. 9: "Gremlins." Beg. Aug. 10: "Cloak and Dagger." #2—"Revenge of the Nerds."

748. NYACK—CINEMA EAST— 358-6631. "Under the Volcano."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Thru Aug. 9: "Ghostbusters"; "Stripes." Beg. Aug. 10: "Red Dawn."

751. PEARL RIVER—CENTRAL— 735-2530. "Romancing the Stone."

752. PEARL RIVER—PEARL RIVER— 735-6500. "The Jungle Book."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Bachelor Party."

755. STONY POINT—9 W CINEMA— 942-0303. "Grandview, U.S.A."

756. SUFFERN—LAFAYETTE— 357-6030. "Indiana Jones and the Temple of Doom."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Muppets Take Manhattan."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Revenge of the Nerds." #2—"Bachelor Party."

774. DANBURY—CINE— 743-2200. #1—"Indiana Jones and the Temple of Doom." #2—"The Karate Kid." #3—"Gremlins."

775. DANBURY—CINEMA— 748-2923. #1—"The Muppets Take Manhattan." #2—"Ghostbusters."

777. DANBURY—PALACE— 748-7496. #1—"Purple Rain." #2—"Grandview, U.S.A." #3—Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Red Dawn."

778. DARIEN—PLAYHOUSE— 655-0100. "Gremlins."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"The Karate Kid." #2—"The Muppets Take Manhattan."

780. FAIRFIELD—COUNTY— 334-1411. "The Jungle Book."

781. GREENWICH—CINEMA— 869-6030. #1—"Revenge of the Nerds." #2—"Bachelor Party."

782. GREENWICH—PLAZA— 869-4030. #1—"The Karate Kid." #2—"Gremlins." #3—Thru Aug. 9: "Cheech & Chong's the Corsican Brothers." Beg. Aug. 10: "Red Dawn."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Ghostbusters."

784. NORWALK—CINEMA— 838-4504. #1—"Bachelor Party." #2—"The Karate Kid."

785. NORWALK—NORWALK— 866-3010. "Best Defense."

788. SOUTH NORWALK—SONO— 866-9202. Thru Aug. 7: "My Best Friend's Girl." Aug. 8-10: "Never Cry Wolf." Aug. 11-14: "Le Bal."

789. SPRINGDALE—STATE— 325-0250. Thru Aug. 9: "The Natural." Beg. Aug. 10: "Gremlins."

790. STAMFORD—AVON— 324-9205. #1—"The Neverending Story." #2—"The Jungle Book."

791. STAMFORD—CINEMA— 324-3100. #1—"Ghostbusters." #2—"Best Defense." #3—"Purple Rain."

792. STAMFORD—PARK PLACE— 323-1600. #1—"Erendira." #2—Thru Aug. 9: "Around the World in 80 Days."

793. STAMFORD—RIDGEWAY— 323-5000. #1—"Grandview, U.S.A." #2—"The Muppets Take Manhattan."

794. TRUMBULL—TRANS-LUX— 374-0462. #1—"Ghostbusters." #2—"Gremlins." #3—Thru Aug. 9: "Purple Rain." Beg. Aug. 10: "Red Dawn."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—227-9619. "Purple Rain." #4—226-6666. "Grandview, U.S.A."

796. WESTPORT—POST— 227-0500. "Indiana Jones and the Temple of Doom."

798. WILTON—CINEMA— 762-5678. "The Jungle Book."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. #1—"Ghostbusters." #2—"Gremlins." #3—Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "Top Secret!"

801. HARRISON—WARNER— 482-8550. #1—"Purple Rain." #2—"Grandview, U.S.A."

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Program unavailable. #2—"Gremlins."

804. JERSEY CITY—LOEWS— 653-4600. #1—"Ghostbusters." #2—"Grandview, U.S.A." #3—"Cheech & Chong's the Corsican Brothers."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Best Defense." #2—"Ghostbusters." #3—"The Karate Kid." #4—"Grandview, U.S.A."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"Indiana Jones and the Temple of Doom." #2—"Purple Rain." #3—"The Jungle Book." #4—Thru Aug. 9: "Cheech & Chong's the Corsican Brothers." Beg. Aug. 10: "Cloak and Dagger." #5—"Gremlins." #6—"The Muppets Take Manhattan."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Aug. 9: "Star Trek III: The Search for Spock." Beg. Aug. 10: "The Karate Kid."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Ghostbusters."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins."

813. CEDAR GROVE—CINEMA 23— 239-1462. Thru Aug. 9: "The Neverending Story." Beg. Aug. 10: "Red Dawn."

817. LIVINGSTON—COLONY— 992-0800. Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "Ghostbusters."

819. MILLBURN—RKO— 376-0800. #1—"The Karate Kid." #2—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10: "Cloak and Dagger."

821. MONTCLAIR—CLARIDGE— 746-5564. #1—Thru Aug. 9: "The Karate Kid." Beg. Aug. 10: "Cloak and Dagger." #2—"The Jungle Book." #3—"Indiana Jones and the Temple of Doom."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Star Trek III: The Search for Spock." #2—"Grandview, U.S.A." #3—"Purple Rain."

825. NUTLEY—FRANKLIN— 667-1777. #1—"The Jungle Book." #2—"The Muppets Take Manhattan." #3—Thru Aug. 9: "Romancing the Stone."

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. #1—"Ghostbusters." #2—"The Muppets Take Manhattan." #3—"Bachelor Party."

828. VERONA—VERONA— 239-0880. "The Karate Kid."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Indiana Jones and the Temple of Doom." #2—"Revenge of the Nerds." #3—"Gremlins."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "Star Trek III: The Search for Spock."

841. CRANFORD—RKO— 276-9120. #1—"The Karate Kid." #2—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!"

842. ELIZABETH—ELMORA— 352-3483. "The Karate Kid."

846. LINDEN—TWIN— 925-9787. #1—Thru Aug. 9: "Purple Rain." Beg. Aug. 10 (tent.): "Red Dawn." #2—Thru Aug. 9: "The Jungle Book." Beg. Aug. 10 (tent.): "Cloak and Dagger."

848. ROSELLE PARK—PARK— 245-0358. Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "The Last Starfighter."

849. SUMMIT—STRAND— 273-3900. Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10 (tent.): "Les Compères."

851. UNION—FIVE POINTS— 964-3466. "Gremlins."

852. UNION—LOST PICTURE SHOW— 964-4497. Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "Top Secret!"

854. UNION—RKO— 686-4373. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

857. WESTFIELD—RIALTO— 232-1288. #1—"The Jungle Book." #2—Thru Aug. 9: "The Muppets Take Manhattan." Beg. Aug. 10: "Cloak and Dagger." #3—"Under the Volcano."

858. WESTFIELD—TWIN— 654-4720. #1—"The Neverending Story." #2—"Grandview, U.S.A."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. "The Jungle Book."

861. CLOSTER—CLOSTER— 768-8800. "The Muppets Take Manhattan."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Indiana Jones and the Temple of Doom." #2—"Grandview, U.S.A." #3—"The Muppets Take Manhattan." #4—"Purple Rain."

863. EMERSON—TOWN— 261-1000. "Ghostbusters."

864. FAIR LAWN—HYWAY— 796-1717. #1—"The Jungle Book." #2—Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "Cloak and Dagger."

866. FAIRVIEW—TWIN— 941-2424. #1—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Cloak and Dagger." #2—"The Jungle Book."

867. FORT LEE—LINWOOD— 944-6900. #1—"Under the Volcano." #2—"Gremlins."

868. FORT LEE—SHARON— 224-0202. "Ghostbusters."

873. OAKLAND—TWIN— 337-4478. #1—"Gremlins." #2—"Ghostbusters."

874. PALISADES PARK—PARK LANE— 944-1086. #1—Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "The Last Starfighter." #2—Thru Aug. 9: "Cannonball Run II."

875. PARAMUS—BERGEN MALL— 845-4449. "Under the Volcano."

876. PARAMUS—CINEMA 35— 845-5070 Thru Aug. 9: "Conan the Destroyer." Beg. Aug. 10: "Cloak and Dagger."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1 & #2—"Ghostbusters." #3—"Top Secret!" #4—"Bachelor Party." #5—"The Muppets Take Manhattan." #6—"Revenge of the Nerds." #7—"Best Defense." #8—"Grandview, U.S.A." #9—"The Neverending Story." #10—"Indiana Jones and the Temple of Doom."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"The Karate Kid." #2—"Purple Rain." #3—"Gremlins."

880. RAMSEY—CINEMA— 825-2090. "The Muppets Take Manhattan."

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Aug. 9: "Romancing the Stone." Beg. Aug. 10: "The Natural."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—Thru Aug. 9: "Best Defense." Beg. Aug. 10: "Top Secret!" #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."

885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Aug. 9: "Star Trek III: The Search for Spock." #2—Thru Aug. 9: "The Jungle Book."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru Aug. 9: "Romancing the Stone." #2—Thru Aug. 9: "Star Trek III: The Search for Spock." #3—Thru Aug. 9: "Cannonball Run II." #4—"Kuni Lemel in Tel Aviv."

887. TENAFLY—BERGEN— 567-0004. Thru Aug. 9: "The Karate Kid."

889. WESTWOOD—PASCACK— 664-3200. "Gremlins."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

AFTER THE REHEARSAL—(1hr. 12m., '84) In Swedish, Eng. subtitles. Turgid Ingmar Bergman chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would *like* to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. "I only want to help the actors express themselves," Bergman appears to be saying, "but these crazy, demanding women draw me into their lives and then I make a fool of myself." Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. **86**

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well-written, deftly played. Rupert Everett, as Guy, has the requisite glamour—large, mobile hands, sneering upper lip, languorous, petulant manners that are nevertheless charming and likable. Shot at Oxford and various country houses of great beauty. Dir. Marek Kanievska. R. **62**

ANOTHER TIME, ANOTHER PLACE—(1hr. 41m., '84) During World War II, a young married woman in an isolated Scottish farming community falls passionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. Michael Radford. R. **86**

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. **30, 54, 100, 234, 308, 407, 413, 519, 561, 566, 602, 625, 650, 662, 719, 728, 730, 754, 773, 781, 784, 827, 878**

BEAT STREET—(1hr. 42m., '84) A musical about the despairs, dreams and triumphs of the young people involved in the world of break dancing, rap music and graffiti art. With Rae Dawn Chong, Guy Davis, Leon W. Grant, Jon Chardiet, the N.Y.C. Breakers, the Rock Steady Breakers, and The Magnificent Force. Dir. Stan Lathan. PG. **32, 428**

BEST DEFENSE—(1hr. 34m., '84) A screwball comedy about a weapons system invented by an engineer and tested by a U.S. Army lieutenant. With Dudley Moore, Eddie Murphy, Kate Capshaw, Helen Shaver. Dir. Willard Huyck. R. **24, 33, 80, 114, 118, 201, 205, 210, 407, 408, 410, 413, 426, 450, 531, 537, 541, 551, 557, 567, 606, 616, 628, 651, 664, 730, 746, 785, 791, 806, 841, 866, 878, 883**

BOSTONIANS, THE—(2hrs., '84) Reviewed in this issue. **62**

CANNONBALL RUN II—(1hr. 48m., '84) Burt Reynolds and Dom De Luise return for another madcap race of exotic vehicles across the United States. With Dean Martin, Sammy Davis Jr., Jamie Farr, Marilu Henner, Telly Savalas, Shirley MacLaine. PG. **32, 228, 438, 442, 443, 447, 532, 574, 609, 660, 874, 886**

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. **56**

CHEECH & CHONG'S THE CORSICAN BROTHERS—(1hr. 30m., '84) The well-known comedy duo, Richard "Cheech" Marin and Thomas Chong, play two brothers in pre-revolutionary France who are so close that any blow dealt to one is felt by the other. Dir. Chong. PG. **41, 70, 97, 103, 118, 202, 210, 237, 531, 616, 731, 733, 782, 804, 807**

CLOAK AND DAGGER—(1hr. 40m., '84) A young boy with a superheroic friend and an active imagination accidently stumbles across an espionage plot. With Henry Thomas, Dabney Coleman, Michael Murphy. Dir. Richard Franklin. PG. **37, 46, 82, 97, 100, 103, 109, 118, 201, 206, 210, 237, 407, 413, 414, 418, 422, 428, 439, 512, 518, 528, 533, 536, 567, 571, 573, 601, 616, 625, 628, 642, 649, 653, 710, 735, 740, 747, 807, 817, 819, 821, 846, 857, 864, 866, 876**

CONAN THE DESTROYER—(1hr. 41m., '84) Arnold Schwarzenegger, having lost his curiosity value, has become a bore. As an actor he can't really use all that musculature—it's like padding—and he moves clumsily. Indeed, the only thing worth looking at in this dreary, B-movieish production, is the black disco queen Grace Jones, who is barbaric and funny jumping over rocks with her javelin, her brush cut, and her bushy tail. Directed, dully, by Richard Fleischer. PG. **32, 443, 609, 639, 876**

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **16, 657, 792**

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. **86**

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. **55**

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, it was shot all over New York and on massive sets in Burbank, yet it's loose and silly, with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W.C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Most of the recent horror classics are given a good razzing, including Saint Spielberg's *Poltergeist,* but *Ghostbusters* doesn't live off parody. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. **6, 24, 33, 72, 92, 105, 109, 114, 118, 205, 223, 234, 236, 237, 303, 401, 402, 410, 412, 419, 448, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 640, 649, 659, 664, 702, 708, 711, 717, 745, 746, 750, 775, 783, 791, 794, 795, 800, 804, 806, 810, 818, 827, 854, 863, 868, 873, 878, 883**

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people without property, laws, or punishments, whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got, including an overzealous rhino and the microbiologist's jeep, which winds itself high into a tree on its own winch. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. **51, 73**

GRANDVIEW, U.S.A.—(1hr. 38m., '84) A drama exploring the intertwined lives of three young people living in a small Midwestern town. With Jamie Lee

Curtis, C. Thomas Howell, Patrick Swayze, Jennifer Jason Leigh, Troy Donahue. Dir. Randal Kleiser. R. 20, 36, 70, 92, 111, 118, 201, 210, 211, 212, 300, 413, 418, 422, 512, 517, 533, 541, 550, 554, 567, 616, 634, 635, 642, 643, 650, 658, 663, 700, 709, 715, 722, 735, 742, 745, 755, 777, 793, 795, 801, 804, 806, 822, 858, 862, 878

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters—sort of flying dragon-lobsters, with the charm of vampire bats. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness that it shares with *Alien* and other gentle examples of the art of film. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 21, 37, 58, 83, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 633, 642, 651, 653, 667, 710, 714, 719, 727, 732, 747, 774, 778, 782, 789, 794, 800, 803, 807, 811, 830, 851, 867, 873, 879, 889

HEART OF THE STAG—(1hr. 34m., '84) A contemporary drama about incest involving a New Zealand farmer and his daughter. With Bruno Lawrence, Terence Cooper, Mary Regan. Dir. Michael Firth. R. 16, 90

★ **IMPROPER CONDUCT**—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Funny, bitter, highly intelligent interviews with exiles from Fidel Castro's Cuba. The subject of the movie is human rights violations in Cuba, and it is both a record of suffering and endurance and a grotesque comedy of social engineering, in which a macho Latin culture with a taste for flamboyance and sensuality undergoes a Communist revolution, immediately installs a reactionary, straightlaced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. Many of the victims—and many of the people interviewed here—are homosexuals, who are despised for effeminacy ("manly" homosexuals don't have trouble). A number of people interviewed describe the period of 1964-69 when gays were rounded up by the thousands, placed in camps, and subjected to "reeducation." There is also much testimony about the treatment of prostitutes, teenagers, playwrights, and journalists. The movie is not a balanced view of the Cuban revolution; it's an exposé, a polemic, and a warning. Directed by the great cinematographer Nestor Almendros and Orlando Jimenez Leal. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virually nonstop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG 24, 31, 80, 118, 205, 223, 234, 303, 408, 411, 423, 426, 519, 529, 531, 552, 567, 603, 616, 628, 648, 663, 664, 701, 708, 714, 732, 756, 774, 796, 807, 811, 821, 830, 854, 862, 878, 883

KARATE KID, THE—(2hrs. 6m., '84) The ever-unblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 45, 60, 100, 104, 118, 203, 213, 231, 235, 305, 403, 410, 420, 422, 426, 500, 529, 531, 541, 545, 547, 552, 559, 567, 573, 616, 621, 629, 632, 635, 637, 641, 643, 655, 658, 663, 700, 705, 710, 731, 745, 774, 779, 782, 784, 806, 809, 819, 821, 828, 841, 842, 879, 883, 887

KUNI LEMEL IN TEL AVIV—(1hr. 30m., '84) In this "Hasidic musical comedy," two grandsons of a wealthy old Brooklyn Jew, one assimilated and one traditional, rush to Israel to be the first to marry a Jewish girl and collect a $5 million inheritance. With Mike Burstyn, Mandy Rice Davies. Dir. Yoel Silberg. PG. 886

LA PETITE SIRENE—(1hr. 44m., '84) In French, Eng. subtitles. A fourteen-year-old girl, living out a fairy-tale fantasy, falls passionately in love with a forty-year-old man. With Laura Alexis, Philippe Léotard. Dir. Roger Andrieux. 96

LAST NIGHT AT THE ALAMO—(1hr. 20m., '84) A group of rowdy, beer-chugging Texans try to stop their favorite bar, known as The Alamo, from being torn down. With Sonny Carl Davis, Louis Terryman, Steven Mattila. Dir. Eagle Pennell. 14

LAST STARFIGHTER, THE—(1hr. 40m., '84) A teenage boy from Earth is drafted along with members of alien races from throughout the galaxy to fight in a war to save the universe. With Robert Preston, Lance Guest, Catherine Mary Stewart, Dan O'Herlihy. PG. 41, 82, 118, 436, 438, 451, 562, 567, 616, 640, 644, 658, 666, 708, 744, 848, 874

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. 16, 61, 97, 849

L'ÉTÉ MEURTRIER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. 60

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. 30, 32, 58, 92, 118, 202, 206, 211, 225, 304, 401, 403, 412, 420, 423, 424, 501, 523, 530, 531, 533, 535, 536, 541, 561, 566, 616, 627, 630, 640, 648, 702, 714, 721, 722, 731, 733, 745, 758, 775, 779, 793, 807, 825, 827, 849, 857, 861, 862, 878, 880

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writers Roger Towne and Phil Dusenberry and director Barry Levinson have produced a golden-hued, soft-edged evocation of baseball in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes, but eventually makes it to the big leagues years later and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another annihilating woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments (the movie's comic-poetic highpoint: Hobbs literally knocking the cover off the ball), *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. After a while, the elegiac tone gives you the creeps. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. 50, 104, 113, 414, 450, 500, 530, 548, 554, 626, 721, 724, 789, 882

NEVERENDING STORY, THE—(1hr. 34m., '84) Wolfgang Petersen, the West German director of *Das Boot,* would seem to be a natural-born cinematic literalist. In his submarine picture, Petersen dramatized an extreme experience through sensuous detail (the rivets popping out of the hull from too much pressure). But now Petersen thinks the fantastic means scudding clouds and snouty creatures, furry dragons and huge white plastic sets that look like kitchen tiles and poker chips layered on top of one another. This movie is an argument in favor of the imagination but it unfortunately doesn't have any: Petersen is trying to fly with lead weights attached to his wings. A boy reads a book, and we see the story he's reading: The land of Fantasia is being threatened by "the Nothing," which so far as we can make out, is a big storm. A warrior boy named Atreyu is summoned to stop "the Nothing," and he goes on various "quests"; just as he's about to be consumed by the Gmork, who looks like Lon Chaney Jr. on all fours, he is saved by Falkor, a dragon with a face like a basset hound. And so on. One thing after another, without much dramatic emphasis or shaping. "The Nothing," it turns out, is the blight of literal-mindedness against which the reading, dreaming boy is the only defense. Gee. With Noah Hathaway and Barret Oliver. PG. 22, 37, 71, 93, 109, 118, 201, 212, 234, 403, 407, 422, 427, 439, 512, 526, 541, 554, 558, 567, 616, 625, 629, 658, 702, 714, 777, 790, 813, 858, 878

PHAR LAP—(1hr. 46m., '84) The true story of the champion racehorse which became an Australian national hero. With Tom Burlinson, Ron Leibman, Martin Vaughan, Judy Morris. Dir. Simon Wincer. PG. 74

PURPLE RAIN—(1hr. 51m., '84) Reviewed in this issue. R. 9, 32, 48, 83, 92, 114, 118, 201, 203, 210, 234, 306, 401, 403, 407, 411, 422, 428, 512, 518, 523, 526, 533, 541, 567, 573, 603, 616, 632, 648, 710, 714, 716, 717, 732, 733, 740, 745, 777, 791, 794, 795, 801, 807, 822, 846, 862, 879

QUESTION OF SILENCE, A—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. 6

RED DAWN—(1hr. 54m., '84) Eight young Americans' lives are changed forever when their Colorado hometown is attacked during a military invasion of the continental United States. With Patrick Swayze, C. Thomas Howell, Lea Thompson, Charlie Sheen, Ben Johnson, Harry Dean Stanton. Dir. John Milius. PG-13. 16, 24, 30, 72, 104, 201, 206, 210, 225, 401, 403, 407, 422, 427, 447, 450, 523, 533, 541, 562, 573, 625, 635, 648, 659, 730, 744, 750, 777, 782, 794, 813, 846

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 23, 32, 46, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 668, 717, 727, 732, 747, 773, 781, 795, 830, 878

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 32, 228, 416, 442, 448, 500, 511, 530, 535, 545, 548, 554, 645, 666, 751, 800, 825, 840, 848, 852, 864, 874, 882, 886

SKYLINE—(1hr. 23m., '84) In Spanish, Eng. subtitles. A successful Spanish photographer comes to Manhattan and makes many fumbling, comical attempts to be assimilated into the sophisticated TriBeCa art scene. With Antonio Resines, Beatriz Perez-Porro, Jaime Nos, Roy Hoffman. Dir. Fernando Colomo. 90

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **42, 414, 502, 524, 654**

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. **38, 76, 97, 99, 231, 236, 406, 416, 436, 443, 447, 451, 530, 532, 535, 574, 621, 638, 639, 644, 645, 666, 720, 724, 731, 809, 822, 840, 885, 886**

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. **16**

TOP SECRET!—(1hr. 30m., '84) A spoof of W.W. II, espionage, and Elvis Presley movies, among other things. With Val Kilmer, Lucy Gutteridge, Omar Sharif, Peter Cushing. Dir. Jim Abrahams, David Zucker and Jerry Zucker. PG. **35, 38, 74, 104, 210, 407, 413, 450, 537, 541, 551, 557, 567, 630, 651, 663, 667, 722, 746, 800, 841, 852, 878, 883**

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside*, and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. We feel shut out by this spectacle, in much the same way that people who love an alcoholic must feel shut out. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. **16, 57, 85, 536, 625, 723, 748, 857, 867, 875**

WHOLE SHOOTIN' MATCH, THE—(1hr. 45m., '79) Two men in rural Texas create inventions out of discarded junk and scheme of ways to get rich. With Lou Perry and Sonny Davis. Dir. Eagle Pennell. **5**

Revivals

ALL ABOUT EVE—(2hrs. 13m., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as best supporting actor. **89, 95**

AROUND THE WORLD IN 80 DAYS—(2hrs. 56m., '56) Mike Todd's large-scale entertainment, based on the Jules Verne novel, has a mid-fifties dullness about it. David Niven and Cantinflas are charming, but the cameo performances by famous stars (Frank Sinatra as an Old West piano player, for instance) grow tiresome, and the spectacle lacks eccentric flair. Dir. Michael Anderson. G. **792**

ATLANTIC CITY—(1hr. 45m., '81) Shot in 1978, the movie documents Atlantic City's civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Burt Lancaster as Lou, an aging petty criminal. Dressed like an Italian cavalier in white suits, Lancaster looks at the hustling young Sally (Susan Sarandon), with his tired old eyes, and the movie's conceits almost seem like poetry. With Kate Reid and Robert Joy. **47**

BABY, IT'S YOU—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano), and a bright, ambitious, upper-middle-class Jewish girl (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The affair is set against the changing culture of the sixties. Dir. John Sayles. **47**

CAMILLE—(1hr. 48m., '36) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard M-G-M script and supporting players. Dir. George Cukor. **89**

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's,* but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? **10**

CHINATOWN—(2hrs. 11m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. **5**

CRUEL STORY OF YOUTH—(1hr. 36m., '60) In Japanese, Eng. subtitles. The second film by director Nagisa Oshima (known in the U.S. for his films *In the Realm of the Senses* and *Merry Christmas, Mr. Lawrence*), the story of a nihilistic young woman, her criminal boyfriend, and the perversion of traditional values in post-World War II Japan. With Yusuke Kawazu, Miyuki Kuwano. **2**

DUCK SOUP—(1hr. 10m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. **39**

EASY RIDER—(1hr. 34m., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in death and disillusionment. The cinematography by Laszlo Kovacs is superb, and the score by various rock artists (including Jimi Hendrix and the Byrds) contributes to the restless, driving rhythm of the movie. Jack Nicholson is great as a drunken Southern lawyer on the lam. Produced by Fonda and directed by Hopper. **10**

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacs's cinematography is dazzling. Dir. Bob Rafelson. **10**

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. **39**

HIDDEN FORTRESS, THE—(2hrs. 19m., '58) In Japanese, Eng. subtitles. In an attempt to restore power to her defeated clan, a princess of 16th-century Japan and her warrior general trick two mercenary farmers into helping them smuggle imperial gold. With Toshiro Mifune, Misa Uehara. Dir. Akira Kurosawa. **97**

HIROSHIMA, MON AMOUR—(1hr. 28m., '60) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eija Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. **95**

JUNGLE BOOK, THE—(1hr. 18m., '67) Walt Disney's animated feature, based on the Mowgli stories of Rudyard Kipling. With the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. Dir. Wolfgang Reitherman. G. **14, 38, 44, 78, 93, 100, 103, 105, 109, 208, 210, 212, 213, 300, 407, 410, 413, 418, 422, 427, 511, 518, 528, 533, 536, 567, 571, 601, 612, 613, 616, 625, 649, 653, 705, 710, 711, 733, 735, 752, 780, 790, 798, 807, 817, 819, 821, 825, 846, 857, 860, 864, 866, 885**

LETTER TO THREE WIVES, A—(1hr. 43m., '43) Vintage Joseph L. Mankiewicz bitchery about social climbing, lust, snobbery, betrayal and loyalty in an American university town. No one writes this kind of ornate, nastily literate dialogue any more. With Kirk Douglas, Paul Douglas, Linda Darnell, Jeanne Crain, Ann Sothern and Thelma Ritter. **89**

LOST ONE, THE—(1hr. 38m., '51) In German, Eng. subtitles. Peter Lorre's only directorial effort, which he co-wrote and stars in as well, based on the true story of a guilt-obsessed Nazi scientist working in a refugee camp after World War II. With Karl John and Renate Mannhardt. **2**

MALTESE FALCON (1941), THE—(1hr. 30m.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre and Sydney Greenstreet are all glorious. **10**

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standards and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version, the cutaway, silent-film titles have been retranslated and changed into subtitles, the images have been re-tinted to Lang's original specifications, and the film has been rescored with music by Adam Ant, Bonnie Tyler and others. **51**

NASHVILLE—(2hrs. 39m., '75) Scenes from the country-and-western-music capital. Despite certain obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, some unforgettable scenes, and generally fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black and Keith Carradine. Dir. Robert Altman. **47**

SHOOT THE PIANO PLAYER—(1hr., 20m., '62) François Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. **96**

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy. A Comden-Green script with good lines. Dir. Gene Kelly and Stanley Donen. **89**

YOJIMBO—(1hr. 50m., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **47**

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Jamie Ross star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/5; $17-$22. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50; from 8/7. **Ethel Barrymore Theater,** 243 W 47th (239-6200).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., *30 min. All major credit cards.* ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Mon.-Sat. at 8, Wed. & Sat. at 2; thru 9/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25; thru 9/2. **Circle Rep,** 99 7th Ave. So. (924-7100). On 9/6 play re-opens at the larger, newer **Minetta Lane Theater,** 18-22 Minetta Lane.

CARLA'S SONG—Adapted by Michelle Morris from her current best-seller, *If I Should Die Before I Wake,* play tells the story of a victim of incest; directed by John Glines. In the cast: Kym LeMon, David Kerin, David Hayward, and Jeanne Schlegel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12.50. **Perry St. Theater,** 31 Perry St. (869-3981).

CAROUSEL—A revival of the Rodgers and Hammerstein musical presented by the NYU Summer Musical Theatre; directed by Daniel Patrick Kelly; with Dennis Raley, Nancy Klein, Debi White, and David De Angelis. Wed.-Fri. at 8; $6; 8/8-10. **University Theater,** 35 W. 4th St. (598-3067).

COME BACK, LITTLE SHEBA—A revival of the William Inge play, directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Mia Dillon, with Tom Klunis, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Mon.-Sat. at 8, Sat. at 2:30, Wed. at 2:30; $20, $22. **Samuel Beckett Theater,** 410 W. 42nd (594-2826).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa

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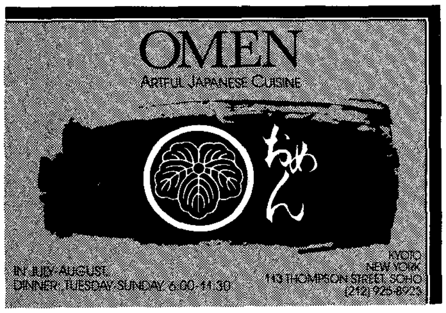
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Banes, Barbara Barrie, Scotty Bloch, Steven Gilborn, Jerry Lanning, Tom Robbins, Cristine Rose, and Alan Rosenberg. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MISS FIRECRACKER CONTEST—Beth Henley's story of a young woman with a shady past who now has loftier ambitions; with Holly Hunter, Mark Linn-Baker, and Patricia Richardson; directed by Stephen Tobolowsky. Mon.-Sat. at 8, Wed. & Sat. at 2:30; $20-$24. **Manhattan Theatre Club,** 321 E. 73rd (472-0600).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; Sun. at 7:30; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiancés at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

Theater Companies

THE ACTING COMPANY—*Pieces of Eight,* a work conceived by Alan Schneider who selected eight works from a group of contemporary playwrights and put them together to create a total evening of theatre. $6, $8; 8/10 & 11 at 8. **Bklyn Center for the Performing Arts** at Bklyn College (call 377-4720 for traveling instructions).

FREE PERFORMANCE IN CENTRAL PARK—Joseph Papp presents H. Leivick's *The Golem,* based on the 16th-century legend of the Golem of Prague, a giant creature created of earth by a rabbi to defend the Jewish community; directed by Richard Foreman. With F. Murray Abraham, Randy Quaid, Joseph Wiseman, Bette Henritze, and Jamil Zakkai. Tues.-Sun. at 8; thru 9/2. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get there early! **Delacorte Theatre,** Central Park. Enter park at E. 79th & 5th, or at W. 81st.

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15; thru Labor Day. **Theater,** 344 E. 14th St. (279-4200).

127TH ST. REP.—Errol John's *Moon on a Rainbow Shawl* takes place in Trinidad; 8/31 & 9/1 at 8; 9/1 at 3. Peter Shaffer's *Equus;* 8/13, 20, 21 at 8. Lorraine Hansberry's *A Raisin in the Sun,* with Minnie Gentry; 8/10, 11, at 8; 8/11, 12, 26, at 3; 8/12, 26, at 7:30. Charles Fuller's *Zooman and the Sign;* 8/17, 18, 24, 25, at 8; 8/18, 25 at 3. Ernie McClintock directs all. $8. **Walden Theatre,** CPW at 88th St. (289-5900).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Lucas is a canny manipulator of words and perceives the interplay of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven give precise, polished performances. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre; Habana Sings!,* Cuban music. In Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 9/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ACROSS THE POND—George Joshua's play concerning segregation abroad in the armed forces. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 8/11. **18th St. Playhouse,** 145 W. 18th (243-8643).

DARK OF THE MOON—Michael Conforti, Carol Bivins star in a revival of this tale of two worlds and the witch boy who dares to cross their boundaries. Written by Howard Richardson and William Berney; directed by Marc Geller. 8/15-19 at 8; $6. **Noel Coward,** 164 11th Ave. (206-1764).

DEATH WATCH—Jean Genet's play in a workshop production, directed by Erick Aufderheyde, exploring the power struggle among three convicts in their cell. 8/10-12 at 8; $3. **Musical Theatre Works,** 133 Second Ave. (246-5877).

DOUBLE BILL—Katherine Anne Miles's *Slight Departure,* and Rob Neukirch's *If Dogs Could Talk;* both are romantic comedies and both feature Marc Duncan and Nikki Kollins. Wed.-Fri. at 8, Sat. at 7 & 10; $5; thru 8/18. **Vineyard,** 309 E. 26th (758-0694).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schecter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Mon.-Wed. at 8, Sun. at 2 & 8; $8; thru 8/29. **The Writers Theater,** 133 Second Ave. (777-7005).

HARLEM RENAISSANCE—Titus Walker's play, with a cast of 20 singers and dancers, based on the history of Harlem during the 20s and 30s, about a black family that moves here from the South. 8/9 at noon, 8/10 & 11 at 7:30. **Arronow Theater,** City College, 136 St. & Convent Ave. (281-5000).

LADIES IN RETIREMENT—Revival of the mystery by Edward Percy and Reginald Denham, directed by William MacDuff. With Mary Orr, Ruby Payne, Gary Richards, Janet Koenig, Kathryn Sparer. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; 8/9-9/2. **Apple Corps Theatre,** 336 W. 20th (929-2955).

LULU—Revival of Frank Wedekind's German classic telling a bizarre tale of the destructive power of the sexual impulse. Tues.-Sat. at 8, Sun. at 3; $8; thru 8/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m.; $10; 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

THE QUIET ROOM—*Or What Happens to Reality When a Schizoid Ballerina Gets Locked in a Room With a Duck.* Michelle Giannini's title refers to a special isolation room in mental hospitals, used for patients in a violent condition. Fri. & Sat. at 8 & 10, Sun. at 3 & 7:30; thru 8/12. **Gene Frankel Theater,** 36 W. 62nd (581-2775).

SACRAMENTS—Jo Ann Tedesco's play examines an Italian-American family whose central character is a Catholic priest; directed by Sherwood Arthur. Tues.-Sat. at 8, Sun. at 2; $8. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

SONGS OF THE OLE SOUTH—Fred Fondren's *Self-Defense;* Gilbert Moses's *Roots,* and Gloria Harper's *The Petrified Man;* directed by Beatrice Winde. The plays are being done in tribute to Eudora Welty on the occasion of her 75th birthday. Thurs.-Sun. at 8; $5, $7. **Prometheus,** 239 E. Fifth St. (477-8689).

TRUTH 'T' TELL—Vincent Sassone's play, set in a bar, about the inter-relationships of the regulars and the bartenders; directed by Arnold Willens. Wed.-Fri. at 8, Sat. at 7 & 10; thru 8/25. **Riverwest Theater,** 155 Bank St. (243-0259).

VARIATIONS—Nomi Rubel's comedy about a runaway, hiding in an Eighth Ave. hotel, protected by a prostitute and an eccentric duo. With Donna Elliott, Vivien Lewis, Robert Miller, and Ben Sweetwood. 8/16-18 at 8, 8/19 at 5; $8. **Shandol Theater,** 137 W. 22nd (874-6297).

WHO SHOT WHICH .38?—A spoof of 1940's detective films by Frank Shiras; directed by David Goldyn. Wed.-Sat. at 8; $8; thru 8/11. Village Performers Theater, 98 Third Ave. (505-6601).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAMES GILLRAY—Forty hand-colored etchings by an English caricaturist (1757-1815), thru 8/31. McCarron, 1014 Madison (772-1181).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

57th Street Area

DEBORAH CHAPIN/WEST FRASER—"Clear Air and Snug Harbors"—paintings and watercolors of boating and harbor scenes by both. Thru 8/10. Grand Central, 24 W. 57th (867-3344).

JEAN DUFY—Watercolors and gouaches, thru 8/31. Dyansen 57, 11 E. 57th (489-7830).

JOSEPH HEIL—Collages and drawings, thru 8/17. Kraushaar, 724 Fifth (307-5730).

CAROLE RICHARD KAUFMANN—Oil paintings inspired by a trip to China, thru 8/17. Deutsch, 20 W. 57th (765-4722).

East Village

ELYSE TAYLOR—Paintings, on paper and canvas, of cartoon-related images, thru 8/19. Max, 626 E. 14th (473-9253), Tues.-Sat. 5-10.

SoHo and Tribeca

BRADLEY ARTHUR—Sculptures in bronze and stone, thru 8/31. Pietrasanta, 81 Franklin (219-3128).

PAOLO BUGGIANI—Paintings, photographs, and a mural-in-progress by this Italian artist, thru 8/10. Sander, 51 Greene (219-2200).

SIMONE GAD—Assemblages, wall reliefs, and environments based on the pop culture of the fifties and early sixties, thru 8/17. Knowlton, 153 Mercer (431-8808).

BARUCH HIMMELSTEIN—An environmental installation piece entitled "Cloud Gatherer," 8/7-9/1. 22 Wooster (431-6445).

Other

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

CHRISTOPHER CHAMBERS—Oil paintings, thru 8/17. Diaz, 242 W. 16th (620-9093), Tues.-Fri. 6-10, Sat.-Sun. 3-10.

SUSAN RUTH COHEN—Colorful, mixed-media works based on the theme of festivals, thru 8/25. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

ROBERT GWATHMEY—A forty-year survey of oil paintings and watercolors by a realist painter, thru 9/16. Guild Hall, 158 Main St., East Hampton (516-324-2155).

AL HIRSCHFELD—A thousand drawings, some dating back to the 1920's, thru 8/24. Feiden, 51 E. 10th (677-5330).

MARK SCHLESINGER/RICHARD HENNESSY—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda," thru 9/16. St. Peter's Church, 619 Lexington (935-2200).

MERLE TEMKIN—"Backfire"—a mirror passage, thru 8/17. C.U.N.Y., Graduate Center Mall, 33 W. 42nd (790-4365).

GROUP SHOWS

Madison Avenue and Vicinity

FACADE—1044 Madison (744-4997). Works by gallery artists, thru 9/15.

FORUM—1018 Madison (772-7666). Figurative drawings by 20th-century American artists, including Dine, Gillespie, Hopper, Jacquette, Marsh, Soyer, others; thru 8/31.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

FOXWORTH—33 E. 65th (772-3460). Works on paper by Bellmer, Leger, Masson, Matta, Picasso, others; thru 8/15.

GOODMAN—1020 Madison (772-2288). Works by Botero, Chia, Dubuffet, Hockney, Moore, Picasso, others; thru 8/30.

GRAHAM—1014 Madison (535-5767). "Women: A Changing Picture"—paintings by Anshutz, Hunt, Sully, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson. Thru 9/30.

SOLOMON & CO.—959 Madison (737-8200), Tues.-Fri. 11-5. Paintings, watercolors, and sculpture by Calder, Dubuffet, Leger, others; thru 8/31.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

BROOKE ALEXANDER—20 W. 57th (757-3721). Paintings with "central images" by Ahearn, Bosman, Colescott, Diamond, Mock, others; thru 8/18.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Works centered around the theme of the Pool, by Bartlett, Hockney, Hopkins, Katz, Segal, others; thru 8/31.

HEESY—50 W. 57th (942-0521). Selected prints by Diebenkorn, Hockney, Lichtenstein, Motherwell, others; thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

MARKEL—50 W. 57th (581-1909). An exhibition of gallery artists, thru 8/31.

LAURENCE MILLER—38 E. 57th (319-1800), Tues.-Fri. 10-5:30. Multi-media works by Brotmeyer, Farber, Hamady; thru 8/24.

ROBERT MILLER—724 Fifth (246-1625), Mon.-Fri. 10-5:30. Works by gallery artists including Amenoff, Bourgeois, Chase, Held, Zakanitch, others; thru 8/25.

MUNROE—56 W. 57th (246-9616), Tues.-Fri. 10-5. Works by gallery artists, including Dworkin, Freeman, Gallagher, Imber, others; thru 8/17.

OSCARSSON HOOD—41 W. 57th (750-8640). By appt. only thru 9/8. A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 9/8.

PACE—32 E. 57th (421-3292), Mon.-Fri. 9:30-5:30. Prints and sculpture by gallery artists; thru 8/31.

ROSENBERG—20 W. 57th (757-2700). A review of shows from 1983-1984, and a preview of shows to come, with works by Chernow, Crull, Katzen, Parks, others; thru 9/7.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

East Village

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "Privilege: Royal Imagery in African Art," thru 8/17.

AREA X—200 E. 10th (477-1177). "Too Hot for New York"—paintings and works on paper by Gerstein, Himmelfarb, Lehman; thru 8/17.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. Works by ten figure painters; thru 8/31.

FUN—254 E. 10th (473-4606) Tues.-Sun. 12-6. Works by Brathwaite, Connelly, Friedman, Futura, others; thru 8/31.

GARET—204 E. 10th (475-8701). "Preview 1984-1985" with works by Auste, Garrett, Westfall, Yarber, others; thru 8/20.

M-13—440 E. 9th (505-9016). Small paintings and sculptures by sixty East Village artists, including Conine, Grass, Keever, Scarpulla, others; thru 8/26.

SHARPE—328 E. 11th (777-4622). Works by gallery artists, including Dean, Drake, Laemmle, Schindler, others; thru 8/31.

SoHo and Tribeca

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). "Landscape, Landbase and Environment," with works by Huff, Jemison, Walking Stick, Whitehorse, others; thru 8/17.

CENTRAL FALLS—478 W. Broadway (475-3333). Caribbean art from the island of St. Bartholomew, thru 9/9.

55 MERCER—(226-8513). "Artists Invite Artists," thru 8/11.

FREIDUS/ORDOVER—70 Greene (925-0113). Paintings, sculpture, photographs by Friedman, Goldberg, O'Halloran, Suguira, others; thru 8/17.

HENOCH—80 Wooster (966-0303). Works by Evans, Ferguson, Feuerman, Lang, others; thru 8/31.

HERLIN—68 Thompson (431-8732). Works on paper by Anello, Anthony, Batten, Dalen, Fisher, Haber, others; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

KIND—136 Greene (925-1200). Works by Birmelin, Finster, Nutt, Ramberg, others; thru 9/1.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

WARD-NASSE—178 Prince (925-6951). "Illusions/Allusions"—paintings, sculpture, works on paper, and photography by approximately 100 artists; thru 8/22.

Other

BRONX RIVER RESTORATION ART CENTER—1087 E. Tremont (589-5819). Works by Asian artists, including Hiratsuka, Kwok, Park, Takeshita, others; thru 8/15.

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

GALASSO—191 Main, Ossining, N.Y. (941-1226). "Pattern and Decoration," with works by Cady, Davis, Kushner, MacConnel; thru 8/11.

GREENWALD—181 Mott (219-1642). Paintings, drawings, and sculpture by Burns, Fares, Kramer, Levine, Miller, others; thru 9/3.

GREY ART GALLERY—33 Washington Place (598-7603), Mon.-Fri. 11-7. "L'Atelier Mourlot: Four Decades of French Poster Art, 1940s-1980s," thru 8/17.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (658-7400). "Situations"—works by Brown, Cicero, Dubasky, Friedberg, Sisto, others; thru 8/25.

MUNICIPAL ART SOCIETY—457 Madison (935-3960), Mon.-Sat. 11-5, Models, drawings, and close-up photographs detailing the restoration of The Statue of Liberty, thru 9/14.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

TALLER BORICUA—1 E. 104th (831-4333). Recent drawings by Alejandro, Alvarez, Cordero, Muniz, Vega, others; thru 8/17.

WAVE HILL—675 W. 252nd (549-2055). "Built Landscapes: Gardens of the Northeast"—gardens by Bye, Farrand, Kiley, Rose, Steele; thru 8/19.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 9/1. Light, 724 Fifth (582-6552).

80 PAPERS—80 Thompson (966-1491). Vintage gold-toned and hand-colored albumen photographs of Pompeii by Anderson & Sommer, circa 1890; thru 8/11.

GINA BEADLE FULWEILER—Photographs with a nautical theme, thru 8/11. Marine Museum, Bluff Rd., Amagansett (516-324-6850).

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

PACE/MACGILL—11 E. 57th (759-7999). Group show of gallery artists, including Avedon, Callahan, Hellebrand, Shore, others/Photographs by Samaras from the past decade. Thru 8/31.

PATRICK D. PAGNANO—Color photographs of Italy, thru 8/31. Image, 507 Fifth (867-4747), Mon.-Fri. 9-5:30.

KRISTIN ROBINSON/MALCOLM GREENAWAY—Photographs of Block Island and Rhode Island by both, thru 9/3. Burgundy, 467 Amsterdam (787-8300).

LUCAS SAMARAS/WALTER IOOSS JR.—Polaroid photographs, 1969-1983/Photographs of America's Olympic hopefuls. Thru 8/19. I.C.P., 1130 Fifth (860-1777).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MERCHANT MARINE MUSEUM, United States Merchant Marine Academy, Kings Point, N.Y. (516-482-8200). Sat.-Sun. 1-4:30. Mon.-Fri. by appt. only. Free. Permanent collection of artifacts from merchant ships and noted models... Arthur Beaumont, 1890-1977: Retrospective; thru Oct.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9... Peonies of Greece: Myth, Science and Art; thru 8/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Thurs., Sat. 11-6, Sun. 12-5. Closed Fri. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Contemporary Chinese Painting: An Exhibition from the People's Republic of China; thru 8/26... Faces of China: A Photographic Exhibition by Tom Zetterstrom; thru 8/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; thru 10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Homer, Sargent, and the American Watercolor Tradition; thru 9/3... Picasso's Curtain for the Ballet, *Parade,* thru 9/3... Collecting for the Future; thru Aug... Robert Kushner: two panoramic works; thru 8/26... Gowns by Grès; thru January... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Color in the Summer: color photographs by more than 20 artists; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23... Design in the Service of Tea; 8/7-10/28.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... City Streets by Hedy Pagremanski; thru 8/31.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30... From Degas to Calder: Sculpture and Works on Paper from the Guggenheim Museum Collection; thru 9/9... Collection Gallery: Master Drawings; 8/10-10/14.

HISPANIC SOCIETY OF AMERICA—613 W. 155th St., 926-2234. Tues.-Sat. 10-4:30, Sun. 2-5. Free. Paintings, sculpture, and decorative arts of the Iberian Peninsula from prehistoric days to the present century.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... Recent Acquisitions; thru 9/2... African Ivories; thru 12/30... Rhode Island Needlework, 1730-1830, thru 9/23... Eugène Delacroix (1810-79): Lithographs and Etchings; thru 8/19... Antoine-Louis Barye: Drawings and Sculpture; thru 8/19... Aspects of the City: 20th-century paintings; thru 9/29. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Closed thru 8/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations... Mira! The Canadian Club Hispanic Art Tour; 55 contemporary paintings by 22 Hispanic artists; thru 9/2.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Cross Currents: Faces, Figureheads and Scrimshaw Fancies; thru 9/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Dragons in the New World: Native Americans and the China Trade; thru 9/30... Drums and Bustles; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13... Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... New York off the Record: Photographs by Robert Sefcik; thru 9/3... Queens, Courtiers and Cavaliers; thru 9/3... The City Scene: 1820-1920; thru 10/14... The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... An International Survey of Recent Painting and Sculpture; thru 8/7... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; thru 10/7.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Martin Puryear: Survey of wood sculpture; thru 9/9... Currents: David Ireland; thru 9/9.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/31... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Firefighting on Parade: 1600-1865; thru 8/31... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... Censorship: 500 Years of Conflict; thru 10/15... **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Terpsichore Revisited: 40th Anniversary of the Dance Collection; thru 9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Common Heritage: Contemporary Iroquois Artists; thru 8/19... The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Laurie Anderson: Works from 1969-1983; thru 9/9... Matt Mullican: Recent Works; thru 9/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... To Preserve a Heritage: The Story of the Ukrainian Immigration in the United States.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Fairfield Porter: Restrospective; thru 8/19... Abstract Painting and Sculpture in America 1927-1944; thru 9/9... Viola Frey; thru 9/30. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19. **Fairfield County,** 1 Champion Plaza, Stamford. Tues.-Sat. 11-5. Fairfield Porter: Portraits; thru 8/22.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale September. **East,** 219 E. 67th St. (570-4141). Next sale 9/5.

DOYLE—175 E. 87th St. (427-2730). 8/8 at 10: Furniture and decorations including paintings, porcelain, silver & rugs. On view from 8/4.

PHILLIPS—406 E. 79th St. (570-4830). 8/8 at 11: Furniture, Decorations and Pictures. On view from 8/6.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 8/7 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 7/30.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, August 6

MOSTLY MOZART—Festival Orchestra, conducted by Sergiu Comissiona. With pianist Lilian Kallir, cellist Yo-Yo Ma. Overture to Salieri's "Axur, Re d'Ormus"; Mozart's Piano Concerto No. 19 in F, K.459; Monn's Cello Concerto in D; Haydn's Symphony No. 100 in G, "Military". Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Kallir and Ma.

NEW YORK PHILHARMONIC, Stanislaw Skrowaczewski conductor. Beethoven's *Egmont* Overture; Stravinsky's *Firebird* Suite; Brahms's Symphony No. 4. Central Park's Great Lawn, between W. 81st-85th Sts. and E. 79th-84th Sts., at 8. Free.

NEW YORK CHAMBER VOICES—Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

CHOIR OF CHRIST CHURCH CATHEDRAL, Oxford, England, Francis Grier director. A cappella program. Trinity Church, Broadway at Wall St., at 12:45. Free.

THE BOOSTERS—Jazz fusion and funk by a 12-piece band and vocalist. Bryant Park, off Sixth Ave., between 40th-42nd Sts., at noon. Free.

NINTH STREET STOMPERS—Dixieland septet. Trinity Church's courtyard, Broadway at Wall St., at 1:30. Free.

BILLY TAYLOR TRIO—Jazz. With bassist Victor Gaskin, drummer Keith Copeland. Vietnam Veterans' Plaza, between 55 Water St. and American Express Plaza, at noon. Free.

KHALI LUKEMAN—Concourse Village, Bronx, at 7:30. Free.

JOHNNY AMOROSO—Ciccarone Park, Bronx, at 7:30. Free.

PEGGY LAWRENCE—Comras Mall, Bronx, at 7:30. Free.

ELL'S KITCHEN—Jazz, funk and Latin music. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, Queens (468-4355), at 7:30. Free.

Tuesday, August 7

MOSTLY MOZART—Alicia de Larrocha, pianist. An all-Mozart program. Avery Fisher Hall at 8. Sold out. Pre-concert recital at 7: the Sylvan Winds.

THE PRETENDERS/SIMPLE MINDS—Madison Square Garden at 8. $13.50, $15.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Newell Jenkins conductor; flutist Christine Locke. "Italian Music Night," with music of dall'Abaco, Vivaldi, Giordani, Galuppi, Sammartini, Boccherini. Washington Square Park, foot of Fifth Ave. south of 8th St., at 8. Free.

LISINA CERESA, soprano/**WILLIAM GLAZIER,** pianist. Music of Bellini, Fauré, Strauss, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

TITO PUENTE—Latin music. Grace Plaza, 43rd St. and Sixth Ave., at 12:15. Free.

MOOD ELLINGTON—Dance Swing Ensemble. With the Sixties Plus Swingers. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

KAREN MORRISEY/DIANA ROBINSON—Folk and pop singers. Trinity Church's courtyard, Broadway at Wall St., at 1:30. Free.

MUSIC LIVE—A political rock concert, followed by open jamming with audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

JOHNNY "RINGO" MCDONAGH/MARY BERGIN/TONY HALLERAN—Irish singers. Eagle Tavern, 355 W. 14th St. (924-0275), at 8. $6.

SUZAN HOOVER, guitarist. Folk music. Bryant Park, off Sixth Ave., between 40th-42nd Sts., at noon. Free.

DAVID HIGGS, organist. Music of Duruflé, Alain, Bach, Williamson, Mozart, Liszt. Riverside Church, the Drive at 122nd St., at 7. Preceded at 6:30 by a recital by carillonneur Janet Tebble. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Yaacov Bergman conducts open readings of Mozart's *Requiem* and *Solemn Vespers,* K.339. CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

ELLIOT SEMEL—Entertainment music. McGoldrick Park, Brooklyn, at 6. Free.

SHIHIB LEROY NELSON QUINTET/LEE PERRY GROSS, one-man band. Bensonhurst Park, Cropsey Ave. and Bay Pkwy., Brooklyn, at 7. Free.

LENNY CHERRY—Poe Park, Bronx, at 7:30. Free.

NEW YORK PHILHARMONIC—See 8/6 for program. South Meadow, Snug Harbor Cultural Center, 914 Richmond Terrace, Staten Island, at 8. Free.

PERRY COMO—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.75-$19.75.

JORGE MOREL, guitarist. Music of Gershwin, Bernstein, Albeniz, Barios. Chapin Rainbow Stage, Heckscher Park, Huntington, L.I., at 8:30. $2.

Wednesday, August 8

MOSTLY MOZART—See 8/6.

UB 40—Reggae music. Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

BONNIE KOLOC, folk singer. Exxon Park, west of Sixth Ave., between 49th and 50th Sts., at 5. Free.

EARL ROSE, pianist. American Craft Museum plaza, 77 W. 45th St., at 12:30. Free.

LIGHT FORCE QUINTET—Caribbean jazz. Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

NEW YORK KAMMERMUSIKER—Chamber music. Frick Collection, 1 E. 70th St., at 5:30. $2.

VALERIE QUINLAN, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DWIGHT HOWARD—Entertainment music. World Trade Center, Fountain Plaza, Church St., between Liberty and Vesey Sts., at 12:15. Free.

KENNY WILLIAMS—Latin jazz. George Washington Bridge bus station at 4:30. Free.

NEW YORK PHILHARMONIC—See 8/6 for program. Prospect Park, Brooklyn, at 8. Free.

JULIUS GROSSMAN ORCHESTRA—With cellist Matthew Switzer. Works by Boccherini, Mozart, Beethoven. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

SHELTON RAY—Entertainment music. Ft. Greene Park, Brooklyn, at 6. Free.

OMNI ENSEMBLE—Pierrepont St. Playground, Brooklyn Heights, at 7. Free.

STEVE LANE—Bronx Park East, at 7:30. Free.

PEGGY LAWRENCE—Skyview Houses, Bronx, at 7:30. Free.

RAY RAPETTI—Parkchester, Bronx, at 7:30. Free.

PERRY COMO—See 8/7.

SASSAFRASS BRASS QUINTET—Classical, jazz, ragtime and contemporary music. Old Westbury Gardens, Old Westbury Rd., between Jericho Turnpike and the L.I. Expressway (516-333-0048), at 7. $3. Take a picnic supper.

BAYVIEW CHAMBER PLAYERS—With the Dance Theater Eclectic. Heckscher Park, Huntington, L.I. (516-271-8423), at 8:30. Free. Take blankets or folding chairs.

Thursday, August 9

MOSTLY MOZART—"Mostly Mozart on Original Instruments: II"—Instrumental Ensemble conducted by Christopher Hogwood. With fortepianist Malcolm Bilson, soprano Arleen Auger, violinist Stanley Ritchie. An all-Mozart program, including Concert Aria "Voi avete un cor fedele," K. 499; Piano Concerto No. 14 in E-Flat, K. 449; "Exultate Jubilate," K. 165; Symphony No. 29 in A, K. 200. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Bilson and Ritchie.

CHICAGO—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 7:30. $15.50-$20.

LARRY HARLOW AND ORCHESTRA—Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

JEANNE O'CONNOR SWING FIVE—Exxon Park, west of Sixth Ave., between 49th and 50th Sts., at 12:30. Free.

PAUL WINSTON TRIO, with piano, bass, drums. Olympic Tower Atrium, Fifth Ave. and 51st St., at 5:30. Free.

SUZAN HOOVER, singer/guitarist. Pop, rock and folk music. Trinity Church's courtyard, Broadway at Wall St., at 12:45. Free.

GREGORY D'AGOSTINO, organist. Music of Bach, Mendelssohn. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CAROL SUDHALTER QUARTET—Jazz, with standards and new arrangements. Bryant Park, off Sixth Ave., between 40th-42nd Sts., at noon. Free.

ALAN RUSSELL—Stage music. On the steps of City Hall, between Park Row and Broadway, at noon. Free.

PAUL MEYERS QUINTET—1411 Broadway Plaza, at 38th St., at 12:15. Free.

MICKEY O'BRIEN—Reggae and calypso music. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at 4:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—E. Jon DeRevere conducts open readings of Verdi's *Four Sacred Pieces* and Mendelssohn's *Die Erste Walpurgisnacht.* CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score.

JAIME BOLIPATA, pianist/**NAOKO TANAKA,** violinist/**HAKURO MORI,** cellist. Music of Beethoven, Kodaly, Brahms. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

KLEZMORIM/MESSENGERS—With Israeli singer Yehoran Gaon. Midwood Field, E. 17th St., Between Aves. K and L, Brooklyn, at 7:30. Free.

LIGHT FORCE—Latin fusion band, with magician Larry Scott. Owl's Head Park, 68th St., near Colonial Rd., Bay Ridge, Brooklyn, at 7. Bring chairs, blankets.

LENNY CHERRY—Co-op City Section I, Bronx, at 7:30. Free.

ALVIN THOMAS—Richman Park, Bronx, at 7:30. Free.

PERRY COMO—See 8/7.

Friday, August 10

MOSTLY MOZART—Festival Orchestra, conducted by Sergiu Comissiona. With pianist Emanuel Ax, violinist Cho-Liang Lin. Arriaga's Overture to "Los Esclavos Felices"; Mozart's Piano Concerto No. 22 in E-Flat, K.482 and Violin Concerto No. 2 in D, K.211; Schubert's Symphony No. 5. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Ax and Lin.

THIAGO DE MELLO AND AMAZON—Jazz at Summerpier, South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9400), at 8. Free.

RALPH DORSEY AND FRIENDS—Jazz. Bryant Park, Sixth Ave. and 40th-42nd Sts., at noon. Free.

PHOEBE LOU BERGER—Folk music singalong. Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

NEW YORK FOLK FESTIVAL—Opening program, "Sing for Your Supper." A host of performers, musicians, break-dancers. Times Square, in front of Nathan's restaurant, noon-3. Free.

BERMUDA TRIANGLE AND ANDY BRECKMAN—New York Folk Festival. Folk City, 130 W. 3rd St. (254-8449), at 9 and midnight. $6.

ROB SCHNEIDERMAN TRIO—Jazz. Upper Plaza at 55 Water St. (269-0320). at noon. Free.

LAWRENCE ZOERNIG AND JOHN MCGROSSO—Classical and contemporary cello and violin duets. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 7:45. Free.

NEW YORK PHILHARMONIC—See 8/6 for program. Van Cortlandt Park, Bronx, at 8. Free.

QUEENS PHILHARMONIA CHAMBER PLAYERS—Music of Rossini, Bach, Mozart. Kiley Hall, Queens College, Kissena Blvd. and the L.I. Expressway, Flushing (229-0863), at 8. $2.

JULIUS GROSSMAN ORCHESTRA—See 8/8 for program. *Immaculate Conception Church*, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

BILL HARRELL AND THE VIRGINIANS—Bluegrass music. Prospect Park Bandshell, Prospect Park West and 9th St., Park Slope, Brooklyn, at 8. Free.

THE CANADIAN BRASS—Works by Vivaldi, Bach, Mozart, Pachelbel. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $10, $12.50 in the tent; $6 on the lawn.

THOMPSON TWINS—Pop music. Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-5900). At 8: Best of Marathon—one-act plays presented by The Ensemble Studio Theater; $8. At 8:30: Baltimore Symphony, conducted by Zdenck Macal, with pianist Bruno Gelber. An all-Beethoven program; $14, $17; also American Ballet Comedy—a series of vignettes and humorous story ballets; $15. At 11: Touchstone—Irish and Celtic music; $7.

PERRY COMO—See 8/7.

Saturday, August 11

MOSTLY MOZART—See 8/10 for program.

DORIS SPEARS VOCAL PLUS/ART BLAKEY JR. AND THE METROPOLITAN ALL STARS—Jazz, with guest artists. Donnell Library Center, 20 W. 53rd St. (621-0618), at 2:30. Free.

JOHN ACKER, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

PAT CANNON AND THE FOOT AND FIDDLE DANCE COMPANY/MAJOR CONTAY AND THE CANEBRAKE RATTLERS—Bluegrass and country music. Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

THE COASTERS/RICK DANKO, others. New York Folk Festival. Brother Blue, Christine Lavin, the Singles, Grape Jam, Northern South, Bermuda Triangle, others. Seaside Park, Surf Ave. and W. 5th St., Coney Island, Brooklyn, 10:30 a.m.-5 p.m. Free.

SCOTTI RHODES, vocalist/**THE DEVONNAIRES,** jazz-pop trio. Canarsie Pier, at the foot of Rockaway Blvd., Brooklyn, at 12:30. Free.

KLEZMER CONSERVATORY BAND—American jazz and Yiddish folk music. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $6.50, $8.50 in the tent; $4.50 on the lawn.

CARAMOOR FESTIVAL—The Canadian Brass performs music of Mozart, Vivaldi, *Gabrieli*, Bach, Henderson. Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10-$20.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-5900). At 12: Craftfare; free. At 3: American Ballet Comedy (see 8/10). At 5: Touchstone, Irish and Celtic music. Free. At 8: Best of Marathon (see 8/10). At 8:30: "3 Guitars 3"—Larry Coryell, Laurindo Almeida, Sharon Isbin team up for an evening of jazz. $10, $12. At 10:30: Full Moon Ghost Stories with Jackie Torrence; free. At 11: Touchstone (see 8/10). $10, $12.

PERRY COMO—See 8/7. At 6 and 10.

LONG ISLAND PHILHARMONIC, Christopher Keene conductor. Music of Glinka, Mussorgsky, Tchaikovsky. Heckscher Park, Huntington, L.I., at 8:30. Free.

NOEL POINTER, jazz violinist. Inter-Media Art Center, 370 New York Ave., Huntington, L.I. (516-549-9666), at 8:30. $10.

EARL WRIGHTSON AND LOIS HUNT—Broadway music. C.W. Post College, Northern Blvd. (25A), Greenvale, L.I. (516-626-3100), at 8. $12, $15.

BRIDGEHAMPTON CHAMBER MUSIC—Music of Telemann, Dvorak, Mendelssohn, Haydn, Martinu, Weber, others. Presbyterian Church, Bridgehampton, L.I. (516-537-0863), at 8. Contribution.

Sunday, August 12

MOSTLY MOZART—The Canadian Brass will perform the Overture to Mozart's *The Marriage of Figaro;* Fantasia in E-Flat, K.594; Vivaldi's *The Four Seasons;* Albinoni's Adagio; Henderson's *Rondo-Boperation;* Schickele's *Variations on a Joke for Brass Quintet* (world premiere); Pannel's *Don't Cry for Me* ("O, Susannah!"); Kompanek's *Boy Mozart.* Avery Fisher Hall at 8. $8, $12.

ST. PETER'S CHURCH—Jazz Vespers, with Warren Chiasson Duo, at 5; offering. At 7: George Tipton and Trio; $5 donation. Lexington Ave. at 53rd St. (935-2200).

GRUPO PUEBLO—Nicaraguan folk music. Lu Esther Hall, Public Theater, 425 Lafayette St. (598-7150), at 7 and 10. $10.

DR. JOHN GILLOCK, organist. Messiaen's "Meditations sur le Mystere de la Sainte Trinite." Trinity Church, Broadway at Wall St., at 9 p.m. Free.

ADAM ROGERS JAZZ QUARTET—Modern jazz and jazz standards. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4:30. $5, includes refreshments.

JOHN ACKER, *carillonneur.* Riverside Church, the Drive at 122nd St., at 10:35 a.m., 12:15, 3. Free.

NEW YORK FOLK FESTIVAL—A Latin program, with Dave Valentin and group, Tropical Dreams, Sambata, many others. Coney Island Seaside Park, Surf Ave. and W. 5th St., Brooklyn, noon-5; free... Also at Folk City, 130 W. 3rd St. (254-8449), at 8:30 and 11; $8.

BRONX ARTS ENSEMBLE—Music of Haydn, Piston, Kreutzer. At 2: Van Cortlandt Mansion, Van Cortlandt Park, Broadway and 246th St., Bronx. At 4: Keating Hall, Fordham University, Bronx Rose Hill Campus, at Southern Blvd., Bronx (549-1899). Free.

HENRY THREADGILL—A quintet for strings and woodwinds. Port Royal, 837 Union St., Park Slope, Brooklyn, at 3. $6.

CHINESE MUSIC ENSEMBLE OF NEW YORK—Chinese folk music. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

JAIME BOLIPATA, *others. See 8/9 for program.* At Bargemusic Ltd., Fulton Ferry Landing, Brooklyn, at 4. $7.

COMMUNITY OPERA COMPANY—John Paul Jones Park, Fourth Ave. and 101st St., Bay Ridge, Brooklyn, at 7:30. Free. Take chairs, blankets.

JOHN HERALD BAND/JIMMY ARNOLD AND SOUTHERN SOUL—Bluegrass and country music. Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn, at 8. Free.

QUEENS PHILHARMONIA GRAND BALLROOM BAND—With vocalist Dianne Sherry. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park Queens, at 6. Free.

LONG ISLAND PHILHARMONIC, Christopher Keene, conductor. Music of Glinka, Mussorgsky, Tchaikovsky. Eisenhower Park, East Meadow, L.I., at 8. Free.

JAMES TAYLOR AND RANDY NEWMAN—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

LEONID SUSHANSKY, violinist. Works by Mozart, Paganini, Massenet. Old Westbury Gardens, Old Westbury Rd., between Jericho Turnpike and the L.I. Expressway (516-333-0048), at 2:30. $5.

PERRY COMO—See 8/7. At 3 and 7.

WATERLOO FESTIVAL—Mitch Mitchell conducts the Festival Orchestra. Waterloo Village, Stanhope, N.J. (201-347-4700), at 3. $5.

ISLAND SINGERS—Music from Broadway hits. Heckscher Park, Prime Ave. and 25A, Huntington, L.I. (516-271-8423), at 8:30. $2. Take blankets.

SUMMERFARE '84—At SUNY, Purchase, N.Y. (914-253-5900). At 12: Craftfare. At 2: Bach's *St. Matthew Passion,* performed by the Pro Arte Chorus of Connecticut and the Brooklyn Boy Chorus, conducted by Anthony Newman; $12, $15. At 3: "The Hobbit," performed by puppets; $7. At 4:30: Storytelling by Jackie Torrence; free. At 5: First Hearings—staged readings of Broadway-bound scripts; $2... Also, New York Kammermusiker, bands, jugglers, more; free. At 8: "The Hobbit," performed by puppets, for the hearing-impaired; $7... Also, American Ballet Comedy; $15; and Mostly Mozart Plus, conducted by Gerard Schwarz, with pianist Horacio Gutierrez; $14, $17.

CARAMOOR FESTIVAL—Violinist Young-Uck Kim and pianist Peter Serkin will play in an all-Mozart recital, including Sonata in C, K. 403; Variations in g, K. 360; Sonata in F, K. 376; Sonata in B-Flat, K.454. Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 5:30. $8-$15.

BRIDGEHAMPTON CHAMBER MUSIC—At 6:30. See 8/11.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: foreign-language operas have English subtitles. Tues., 8/7, at 8: Mozart's *The Magic Flute* (in English), Bergeson conducting; with Hynes, Christman, MacNeil, Parker, Gill. 8/8 at 8: Rossini's *The Barber of Seville,* Keene conducting; with Ziegler, Shaulis, Stone, Michael Cousins (debut), McKee, Dworchak. 8/9 at 8: Puccini's *La Bohème,* Pallo conducting; with Hynes, Elizabeth Holleque (debut), Hadley, Robert Galbraith (debut), Wexler, Jamerson. 8/10 at 8: Puccini's *Madama Butterfly,* Keene conducting; with Craig, Shaulis, McCauley, Fazah, Green. 8/11 at 2: Mascagni's *Cavalleria Rusticana,* with Freni, Rose, Castle, Calleo, Dansby; and Leoncavallo's *Pagliacci,* with Lamy, Theyard, Burchinal, McFarland; Weise conducting. 8/11 at 8: Verdi's *La Traviata,* Weise conducting; with Christos, Grayson, McFarland. 8/12 at 1: Bizet's *Carmen,* Keene conducting; with Vergara, Telese, Trussel, Hale. No performance Sun. evening.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 8/8-9/9, Friml's *Rose Marie.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

IMENEO, by Handel. First N.Y. performance of the three-act comic opera. LaGuardia Music-Theatre Chorus and Chamber Orchestra, conducted by David Pasquale. LaGuardia Community College Theater, 31-10 Thomson Ave., L.I. City, Queens (626-5083). 8/10 at 8, 8/12 at 3. $5, $7.50.

OPERATIC SCENES—By TOMI, conducted by Robert Newson. Staged scenes include Act IV of Verdi's *Otello;* Act II, scene 2, of Verdi's *La Traviata;* Act II of Bizet's *Carmen.* Park Royal Theater, 23 W. 73rd St. (787-3980). 8/10, 12 at 8. $8.

Dance

BROOKLYN DANCE CONSORTIUM—*Dance Marathon,* with Elise Bernhardt & Company, Brooklyn Dance Theatre, Catlin Cobb, Elise Long, Mark Taylor & Friends, Charles Moore Dance Company, and others, in two different programs. Prospect Park Bandshell, Ninth St. & Prospect Park West (522-5554). 8/7, 9 at 8. Free.

FLAMENCO FANTASY—A group of seven dancers perform Spanish dance and music, with singer and guitarist. Park Royal Theater, 23 W. 73rd (787-3980). 8/11 at 7:30. $5.

CALABASH DANCE CO.—Port Authority bus terminal, Eighth Ave. and 40th-42nd Sts., 8/8 at noon. Free.

HWA KANG DANCE TROUPE, from the Republic of China. Classical folk dance. Brooklyn College, Gershwin Theater (434-1900). 8/6 at 8. $4.

HYUN JA KIM DANCE COMPANY—Twenty dancers and musicians perform Korean dance. Asia Society's Lila Acheson Wallace Auditorium, 725 Park Ave. at 70th St. (288-6400). 8/9, 10 at 8. $20.

LISA KRAUS AND DANCERS—Modern dance. Upper plaza, 55 Water St. 8/8 at noon. Free.

THE OUT-OF-TOWNERS 1984—Deborah Slater of San Francisco, in her *Work From Memory Trilogy* (world premiere), with music by Bill Fontana, additional choreography by Priscilla Regalado. Bessie Schönberg Theater, 219 W. 19th (924-0077). Thurs.-Sat. 8/9-18, at 8. $7.

PEPATIAN COLLECTIVE—Company of New York-Puerto Ricans, in modern dance. Public Theater, Lu Esther Hall, 425 Lafayette St. (598-7150). 8/11 at 10. $10.

PERLA DEL SUR—Folkloric group from Puerto Rico, with dance and music. World Trade Center Plaza, 8/6 at 12:15. Lincoln Center Damrosch Park, 8/7 at 2. Citicorp Atrium, 8/7 at 6. Free.

TONI SMITH AND DANCERS—Fifth annual outdoor season features *Swingin' Boundaries,* a 40-minute work for six dancers to the Big Band sounds of the 30s and 40s. 8/13 (raindate 8/14) at 12:15 p.m. at World Trade Center Plaza, Dey and Church Sts. 8/15 at noon, 55 Water St., upper plaza. Free.

CONTEMPORARY BALLET COMPANY—Program geared for all ages. Heckscher Park, Huntington, L.I. 8/9 at 8:30. $3; *children, seniors* $2. Take blanket or chair.

LONG ISLAND DANCE COMPANY—Blend of jazz, modern, and tap in *Dance Fusion '84.* Heckscher Park, Huntington, L.I. (take cushions or blankets). 8/10 at 8:30. $2.

OTHER EVENTS

Happenings

FESTIVE DOINGS, some of them in unexpected places and some impromptu in nature—perfect for the midsummer mood. The fourth New York Folk Festival gets started this weekend, with dates from 8/10 to 8/19, in clubs and halls and outdoor spaces about town. See Concerts listings, also Nightlife, for some of these. Lots of programs are free: note the 8/10 Festival opener in Times Square at Nathan's and the Coney Island free-for-alls 8/11 and 12 (under Concerts), also one the 19th. In addition to the shows listed on those pages, note these at Taller Latino Americano: 8/10, the AIII of the Tiger at 8:30, $5; and 8/11 at 8:30, Moment's Notice, $5. Also at Folk City, 8/12 at 8:30 and 11, Dave Van Ronk and Christine Lavin, $8. See next week for more. . . The Public Theater, 425 Lafayette St., is hosting Festival de Nuevo Teatro, 8/10-20. There'll be theater, music, dance, and performing groups from many Latin countries, as well as the Latin communities of New York. See Dance listings, and next week's Theater and Dance listings for more details. Meanwhile, note that at 7 and 10, 8/10, one can see a Brazilian troupe do "Mahagonny" in Portuguese. Phone 598-7150; most tickets, $10. . . The Sylvan Winds will serenade Lincoln Center Plaza strollers with Mozart works the evenings of 8/6, 8, and 10, 7-7:45. The Plaza fountain is the place. And the Mostly Mozart festival will schedule three extra concerts this week—see Children's Events, at right, and Concerts on Sun., 8/12, for program specifics. . . Harlem Week starts 8/9, to continue thru 8/19 (more on this, next issue). Kickoff is an "old-fashioned block-party concert," 8/10, 6-10 p.m., at 155th St. and Frederick Douglass Blvd. 8/11, there's a cleanup campaign and concert, the cleanup on 116th St. between Morningside Dr. and Pleasant Ave., 9-2, and concert at 116th St. at 3; at noon, a block party by the Harlem Institute of Fashion, 126th St. between Lenox and Adam Clayton Powell Jr. Blvd. More, 8/12: a Gospel Festival 2-7 at Grant's Tomb, or if rain, at Riverside Church; and at 6, Harlem Youth Olympics, Van Cortlandt Park, 230th St. and Broadway. . . A strolling bagpiper will offer both haunting and bracing tunes, on the grounds at Wave Hill, 252nd St. and Independence Ave., Riverdale. 8/12 is the date, 3-5, and Roger Parson's the piper.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

MUNICIPAL ART SOCIETY, (935-3960). 8/11, 8/12 at 2, meet in front of Brooklyn's Borough Hall, Fulton and Court Sts., for "Brooklyn Promenade" and Brooklyn Heights tour. $8. 8/7 at noon: "Designing for Successful Public Spaces." Explore vest-pocket parks, atria and plazas with Fred Kent. Meet at the Urban Center, Madison Ave. at 51st St. Free.

BRIDGES AND ARCHES, meet at 77th Street and CPW, 8/12 at 2 p.m. for a walk and talk with David Robinson on the stone, cast-iron, and wooden bridges in Central Park. Free.

LOWER EAST SIDE—Includes a tour and tasting at an old winery. Adventure on a Shoestring (265-2663). 8/12 at 11:30 a.m., meet on NW corner of Delancey and Essex Sts. $5.

HARLEM DAY WALKING TOUR—This begins with a gospel church service, continues with a "noshing" session along the streets, with an eye to architecture and history. There'll be a street celebration in progress. Next week, 8/19 at 10:15, meet in front of the Coliseum Office Bldg., 59th St. and Broadway, Columbus Circle. With Holidays in New York (765-2515); $7.50, plus subway fare.

HISTORIC NEW YORK, "where it all began." A New York Walk-About (582-8083 weekdays). Next week, 8/19 at 2, meet in front of Trinity Church, Broadway and Wall St.; $5.

MIDSUMMER-NIGHT STROLL IN KISSENA PARK, Queens. 8/10 at 7:30, meet at 164th St. and Oak Ave. Free.

SIGHTS AND SOUNDS OF HARLEM, with Harlem, Your Way! Tours Unlimited. Sat. thru 8/25, meet at 129 W. 130th St., at 1, for visits to Harlem and its neighborhood, including the Cathedral, Hamilton Grange, Grant's Tomb, and more. Reservations necessary (690-1687, 866-6997). $25.

LONG BEACH TO ROCKAWAY, with the Shore Walkers of New York (625-1156). Next walk: 8/19 at 10:30 a.m., meet at LIRR terminal at Long Beach for swim and walk. Bring liquids and hat. $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx:** 8/8 at 12:15, meet on the Courthouse Steps, Concourse side, between 161st and 158th Sts., for a walk/talk on the story of the Grand Concourse (589-0096). 8/11 at 8 p.m., meet at Pelham Bay Park's Environmental Center, across from section I of Orchard Beach (538-7880), for a sunset walk around Hunter Island. 8/11 at 7:30, meet at Van Cortlandt Park Visitor's Center, 242nd & Broadway, for campfire songs and tales. 8/12 at 1, meet at Bronx Borough Hall, Third Ave. and E. Tremont Ave., for tour of Borough Hall Park. . . **Brooklyn** (865-4210): phone ahead to reserve your horse for 1 p.m. tour (856-4210). 8/11 at 1, meet at Sea Lion Pool in Prospect Park for tour of zoo. 8/12 at 1, meet at Grand Army Plaza and "Take Another Look," at Prospect Park. . . **Manhattan** (397-3091): 8/10 at 7, meet at Castle Clinton for a Battery Park sunset tour. 8/11 at 2, meet at 14th St. between Broadway and University Pl. for tour of Union Sq. 8/12 at 5:30 a.m., meet at 96th St. & C.P.W. for "Early Risers' Wildlife Walk" through Central Park. 8/12 at 2, meet at the Unicorn Café, along Margaret Corbin Dr. near the Cloisters for Fort Tyron Park tour. . . **Queens:** 8/12 at 8 p.m., meet at Beach 20th St. and the boardwalk, for stories around a campfire. . . **Staten Island** (442-1304): 8/11 at 1, meet at Silver Lake Tennis House, Revere St., for S.I. Geology Series, Part I. 8/12 at 10 a.m., meet at Milford Dr. and Renwick Ave. for S.I. Geology Series Part II.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, Thurs. 12:30-1:30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 8/12, South Shore, Queens. $12; phone for meeting place. 8/11, a DEVA Walk, healing-focused, in the Brooklyn Botanic Garden; $10.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Woodland walks, Wed. at 1 p.m., Sat. at 11 a.m. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 8/11 at 2, "Woodland Walk." See midsummer wildflowers with Paul Sell. Free with weekend admission ($2 adults, $1 children). A greenhouse and garden walk, every Sun. at 2:15. Also free with weekend admission. . . Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 8/11, Forest Park, Queens. 8/12, Inwood Park, Manhattan. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above. Meantime: 8/10 at 6:30 p.m., a history-tour of Roosevelt Island, meet at the tram on the R.I. side. Free. . .8/11 at 1 or 3 p.m., meet at the entrance to Jamaica Bay Wildlife Refuge for bird watching and exploring (474-0613).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 8/11, N.J. horse country. 8/12, Connecticut shore. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. 8/11 at 10:45, meet at statue of traveling family in Port Authority Bldg., 40th & 8th Ave., for a busride to and walk around Ridgewood, N.J.; $1 plus bus fare (876-6688, eves. to 10).

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 8/9, 8/11 at 7:35; 8/10 at 8:05; 8/12 at 1:35, vs. Pittsburgh. . . **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 8/7, 8/9 at 8, 8/8 at 1, vs. Chicago. 8/14, 16 at 8, 8/15 at 1, vs. Seattle.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 8/12 at 7 vs. Juventus of Italy. 8/15 at 9 vs. San Diego.

BOXING—All-star pro fights. Madison Square Garden (564-4400). 8/9 at 7:30. $10, $15.

FOOTBALL—Pre-season play: 8/18 at 8, the Jets vs. Giants. Regular season: 9/6 at 9, the Jets vs. Pittsburgh, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $15.

Children

MOSTLY MOZART CONCERTS, conducted and narrated by Gerard Schwarz for ages 9-13. Avery Fisher Hall, Lincoln Center (874-2424). 8/8, 8/11 at 10:30 a.m. $3, $5.

OFF CENTER THEATRE, 436 W. 18th St. (929-8299). "Jack and the Beanstalk," 8/7, 8, 9, 14, 15, 16 at 10:30 a.m. $3. . . "Sinbad the Sailor," 8/7, 8, 9, 14, 15, 16 at 1 p.m. $3. . . "Little Red Riding Hood," at P.S. 87, 160 W. 78th St. 8/12, 19 at 1 p.m. Free.

THE TINY LITTLE HOUSE and "The Odd Ball," by T.A.D.A., at the Actor's Outlet, 120 W. 28th St. (255-7293). Mon., Thur., Fri., at 11:30 and 1:30 Tues. at 1:30 only; thru 8/17. $4, adults $4.50.

THE CAT AND THE CASTLE, by Bill Solly. Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $5 children, $4 adults.

ARTS AND CRAFTS MOBILE—Activities for most ages. Thomson Hill Park, 43rd St. and Greenpoint Ave., Queens. 8/10, 1:30-3:30. Free.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Boulevard, Douglaston (229-4000). Meet at Center for "Nature Bound" workshop that will explore the forest, ponds and marshes of Alley Pond Park, 8/7-10. Call for times and fees.

THE PURPLE DRAGON—Penny Bridge Players, at Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 8/7, 8, 9, 10 at 10:30 and 1:30. $3.50.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St. Sat. at 11 a.m. thru Sept. . . "Beauty and the Beast," a version with hand puppets, at Heckscher Playground, 62nd St. (enter at 59th St. and Seventh Ave.). Mon.-Fri. 10:30 a.m. and noon. Reservations required (397-3089) $1. See also Belvedere Castle below.

ORIENT EXPRESS—Puppet show, traditional music and folkloric objects, with an exotic accent. Brooklyn Museum, 200 Eastern Pkwy. (638-5000). Wed., Thurs., Fri. at 11 and 1, thru 8/17. $1.50; accompanying adults, free; museum admission, pay what you wish.

ART ON THE BEACH—Creative Time performance, with installation as background. Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206), Sat. at 3. Free.

URBAN PARK RANGERS—Junior Rangers naturalist programs, continuing thru summer in the boroughs' parks. See Urban Park Rangers under Tours, above, for borough phone numbers, and call for schedule.

QUEENS COUNTY FARM MUSEUM, 73-50 Little Neck Pkwy., Floral Park (468-4355). Drop-in Center, Wed. thru 8/15, 10-2. Crafts, nature and science,

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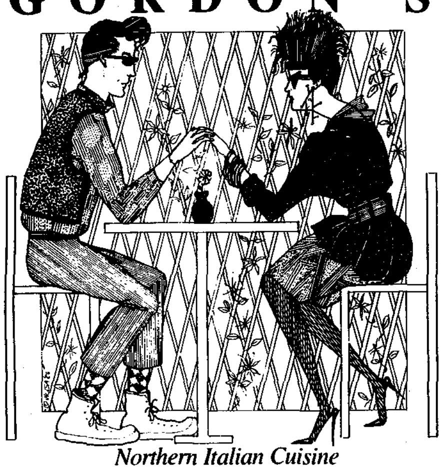

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OTHER EVENTS

also entertainment and games, with two events each day, and a brown-bag lunch hour in between. Preregister; $3 a day.

F.A.O. SCHWARZ, 745 Fifth Ave. Each Thurs., 2:30-3:30, second-floor book department, a storyteller; Fri., 11-3, first-floor doll department, Mitch Cohen's turtle races; Sat., 11-noon, second-floor space-shuttle area, weekly entertainers, from clowns to gymnasts; 8/11 see African dances performed by Sombe Yembe. All free... Also the Muppets at Home environment, boutique, and TV shows.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/11 at 1, build castles out of clay with the Wiz. Free, but reservations required.

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

SPECIAL EXHIBITS—"The Muppets Take Manhattan"; a behind-the-scenes look at the new movie, with props, costumes, etc. The Dairy, Central Park west of the Zoo, 65th St., Tues.-Sun. 10-4:30, thru 9/3... Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

PUBLIC LIBRARY—Free unless noted. This is just a *sampler; call local branches for other programs...* 8/8 at 2:30, Washington Heights branch, 1000 St. Nicholas Ave., 8/9 at 10:30, Hunts Point branch, 877 Southern Blvd., Bronx, and also 8/9 at 2:30, Francis Martin branch, 2150 University Ave., Bronx: see bullfrogs, lizards, and a boa constrictor at the Animal Show... 8/9 at 10:30, Hamilton Grange branch, 503 W. 145th St., and 8/9 at 3, Jefferson Market branch, Sixth Ave. and 10th St.: a cartoon-making workshop, for ages 6-12; pre-registration required... 8/7 at 10:30, Mott Haven branch, 321 E. 140th St., Bronx; 8/7 at 2, Parkchester branch, 1384 Metropolitan Ave., Bronx, and on 8/14 at 2, Riverside branch, 190 Amsterdam Ave.: nursery rhymes, masks, and mime... 8/10 at 3, Hamilton Grange branch, 503 W. 145th St., The David and Dazzle Show, by ventriloquist David Lee Horowitz.

CINDERELLA, Westbury Music Fair's Summer Children's Musical Theatre, Brush Hollow Rd., Westbury, L.I. (516-333-0533). 8/9 at 10 a.m. and 1. $3.50.

PETER PAN AND WENDY, a musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sun. at 2; also Fri. at 10:30. $3.50. Reservations a must.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5; closed weekends. $2, adults $1. Special exhibit: "Making Your Mark," thru Aug.; graffiti—all kinds—through the ages, with related exhibits and workshops. 8/6-10 is "International Week." Other activities, films, and a day camp. Stories at 1:30. Theater games at 2.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Summer family programs Tues.-Fri. in the Uris Center: gallery talks at 11 and 2:30, with sketching; films at 1, studio workshops at 1:30 ($1.50)—all on related themes.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Mon.-Fri. noon-5; closed weekends. $1. Exhibit "Soundtracks"... Daily instruments-making workshop; Fri. at 1:30, movies; Mon. and Wed. at 1:30, "Music-Go-Round," a performance; Tues. at 10:30, programs for the hearing-impaired.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. Summer workshops in crafts, nature, hobbies; fees vary.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 296 Bleecker St. (I)** AE, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SCARAMOUCHE—157 Duane St., 964-2206. Casual. French. Spcls: grilled seafood sausage, spicy pan-fried sea trout with tomato chutney, linguine with opal basil butter. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl., bet. Greene & Mercer Sts., 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

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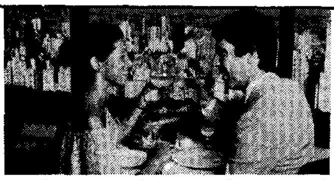

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RESTAURANT DIRECTORY

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: *lobster American, swordfish grilled over mesquite,* shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., *691-1363. Casual. French. Spcls. of the day.* Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MARRAKESH WEST—149 Bleecker St., 777-8911. Casual. Moroccan (kosher). Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m., Sun. 1-midnight. Ent. Fri.-Sat. eves. **(M)** AE, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, châteaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE, DC.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, *paella Valenciana, chimichangas.* Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop finanziera, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 *Second Ave., at 18th St.,* 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

L'ITALIANISSIMO—48 E. 29th St., 683-4833. Casual. Italian. Spcls: hot antipasto, fillet of striped bass livornese, veal rollatina Piedmontesse. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: *chicken Jack Daniels, calves liver, roast prime* ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. Thru 8/31, luncheon salad festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced-rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat. Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Fri. 5-11. Private parties. Closed Sat. & Sun. during August. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed thru 9/4. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M).** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

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LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L *Mon.-Fri. noon*-3. D Mon.-Fri. 6-10:30. Complete L. Private parties. Closed Sat. & Sun. thru Labor Day. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. *noon*-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/20-9/3. **(M-E)** AE, CB, DC, MC, V.

LE PÉRIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed *thru* 9/4. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. *American-Continental.* Spcls: *angel* hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle *cuisine. Spcls: beluga caviar beggars purses,* truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. *Dress opt. Nouvelle cuisine.* Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private *tatami rooms.* Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-*oz* steak, 4-to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al *pesto.* Res. sug. L Mon.-Fri. *noon*-3. D daily 5-*midnight.* Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long *Island duckling, scalloped breast of chicken* with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, *Sun to noon. L Mon.-Sat.* 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed thru 9/3. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, *tripes à la mode* de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed thru 9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, *chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.*-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—**315 W. 46th St.,** 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—**811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CASTELLANO—**138 W. 55th St., opp. City Center,** 664-1975. Casual. Venetian. Spcls: risotto, carpaccio, homemade pastas, grilled seafood. Res. sug. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11:30. Bar 11:30 a.m.-11:30 p.m. Closed Sun. **(E)** AE, CB, DC, MC, V.

CENTURY CAFE—**132 W. 43rd St.,** 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—**44 W. 56th St.,** 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—**269 W. 45th St.,** upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—**65 W. 55th St.,** 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—**151 W. 48th St.,** 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

FUJI—**238 W. 56th St.,** 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—**60 W. 55th St.,** 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—**131 W. 50th St.,** 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—**1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—**24 W. 55th St.,** 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—**163 W. 52nd St.,** 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—**48 W. 55th St.,** 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—**845 Eighth Ave., at 51st St.,** 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—**340 W. 46th St.,** 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed thru 9/4. **(M)** AE, MC, V.

LE CHAMBERTIN—**348 W. 46th St.,** 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

LES PYRENEES—**251 W. 51st St.,** 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced parking after 5. Closed Sun. & 8/19-9/10. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—**109 W. 46th St.,** 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—**239 W. 48th St.,** 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—**236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PONGSRI THAI—**244 W. 48th St.,** 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—**57 W. 48th St.,** 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—**30 Rockefeller Plaza,** 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—**811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—**371 W. 46th St.,** 586-1860. Casual. Russian-American. Spcls.: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

SEA FARE OF THE AEGEAN—**25 W. 56th St.,** 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

THE SEA GRILL—**Rockefeller Plaza, 19 W. 49th St.,** 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—**608 Ninth Ave., bet. 43rd-44th Sts.,** 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—**834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—**666 Fifth Ave., at 53rd St., on the 39th floor,** 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—**21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFÉ 52—**236 W. 52nd St.,** 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

BRUCE HO'S FOUR SEAS—**116 E. 57th St.,** 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—**50 Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

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FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons *of veal with mushroom sauce, leg of lamb with kidney* beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sat. & Sun. during August. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. *Cocktails daily 3 p.m.-2 a.m.* **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. *Dress opt. French-style steakhouse serving* steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. *D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til* 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. *3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs.* 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. *Complete D. Closed Sun.* **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie *required. French-Cuisine Maximin. Spcls: petite timbale* de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed Sun. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** *French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat.* noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D *Mon.-Sat. 6-11. Private parties. Closed Sun. & 8/* 26-9/9. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. *Continental. Spcls: Irish sea scallops, roast saddle of* lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave. at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 100. Pianist nightly. **(M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's** *—1501 Second Ave., at 78th St., 650-1455.* **(I)** AE, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-mid*night, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors* d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties *for 50.* **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & *lamb chops, prime ribs. L Mon.-Sat.* 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

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HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RED BARON—201 Columbus Ave., at 69th St., 799-8090. Casual. International-Nouvelle. Spcls: fresh tuna with oriental black bean sauce, poached Norwegian salmon with champagne and leeks, rack of lamb rolled and stuffed with goat cheese. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 30. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Special D 5-6:30. **(M)** AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veima Richter. Mon. & Tues., George Andre. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

THE BITTER END—149 Bleecker St., 673-7030. 8/11, The King Crabs, with Mercedes Hall; Broken Promises; Rob Kramer; The Shane Gang. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 8/6, Brenda Bufalino (jazz tap dancing). 8/7-12, Jean Carne. 8/13, Patricia Laing Quintet; Speak of the Sun. 8/14-19, Phil Woods Quintet. Shows at 10 and midnight with an extra show Fri.-Sat. at 1:30 a.m. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar with pianist Bill Mays playing from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd-83rd Sts., 787-8300. Cafe/bar/gallery. 8/6, Freddy Bryant Duo. 8/7, Hal Greenfield Duo. 8/8, singer Judy Niemack. 8/9, Preston Trombly Duo. 8/10, 11, Kalaparusha and Bill Davis. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri. 9-midnight (closed Sat. & Sun.). AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., *Irish Sessions. 8/8, John Bottomley. 8/11, Jumbo* String Band. 8/16, Frank Wakefield Band. 8/18, Andy Statman Klezmer Orchestra. 8/22, Sean Keane (advance tickets a must). Shows at 8:15. *No credit cards.*

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/6, 7, 13, 14, Ed Polcer's Midtown North. 8/8, Hot Club of 54th Street. 8/9-11, Balaban & Cats. 8/12, Kai Winding Remembered—The Wayne Andre Trombone Septet. 8/19, George Anders Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/6, 13, 20, Les Paul Trio. 8/7-12, Monty Alexander Trio. 8/14-19, Kenny Rankin. Shows 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/6, Sonny Ochs. 8/7, Peter Spencer. 8/8, The Squad; Ben Vaughan Combo. 8/10, Bermuda Triangle; Andy Breckman. 8/11, Lord Burgess. 8/12, Dave Van Ronk; Christine Lavin. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 8/6, Jane Blackstone. 8/7, club closed. 8/8, 9, Armen Donelian; C.J. Critt's "Rumped Out." 8/10, 11, Amina Claudine Myers. 8/12, 13, Avery Sharpe. 8/14-18, Patricia Barber & Marc Johnson. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Judd Woldin Duo. Tues., 10-3, Chuck Wayne Trio. 8/8-12, 15-19, 22-26, David Allyn and the Scott Hardy Trio. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Chuck Folds. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Pianist Al Foster plays Mon.-Sat. from 10-2:30 a.m. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 8/6, 13, 20, Nancy Harrow and Jack Wilkins. 8/7-12, 14-19, Sphere with Kenny Barrar, Buster Williams, Ben Riley and Charlie Rouse. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. "Carol Woods presents a rare view of Mr Wonderful—Sammy Davis, Jr." Tues.-Sat. at 9:30 & 11:30, thru 8/18. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 8/10, 11, 17, 18, Jon Lucien. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/8, Rajah; Lipp Arthur; 5 Guys Named Moe. 8/9, Luca Brasi; Bicycles for Afganistan. 8/10, LaZoo; Basic Spaces; Tone Deaf. 8/11, Susan Sexton; Raw Youth; Dad. 8/15, Barbara Golden; U.S. Life; Bonnie Snow. 8/16, Keith Toya; A.V. Touch; Boosters. 8/17, Joey Ace & the Deal; The Rave. 8/18, The Band Next Door. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/6, Poetry & Jazz with Amiri Baraka and Blu Ark. 8/7-12, LeRoy Jenkins ("Sting"). 8/13, 20, & 27, Gil Evans Orchestra. 8/14-19, Richard Davis & friends. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 8/7-11, singer Ernestine Jackson, Tues.-Thurs. at 9 & 11, Fri. & Sat. 10 & midnight. 8/14-18, seventeen-year-old singer Desiree Coleman. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/6, "A Night of Skins," with Ray Barretto and the Joe Cuba Sextet, with guest Carlos (Patato) Valdez. 8/13, Ruben Blades y Los Seis del Solar, with the Bad Street Boys, and guest pianist Bobby (Wildman) Enriquez. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 8/6, 13, Mel Lewis and the Jazz Orchestra. 8/7-12, Mal Waldron Quintet with special guest Woody Shaw on trumpet. 8/14-19, guitarist Stanley Jordan with Onaje Allan Gumbs Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/6, 12, 19, Ram Ramirez. 8/7-11, Benny Carter. 8/13, 14, Doc Cheatham. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 8/7-11, guitarist Tal Farlow with Gary Mazzaroppi on bass. 8/14-18, pianist Mark Cohen, with Stafford James on bass. 8/21-25, pianist Armen Donelian, with Dean Johnson on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/6, 7, Joe Ely; The Red Hot Chili Peppers. 8/8, Tracy Nelson; New Grass Revival. 8/10, 11, Easy Street; Blackwater. 8/13, James Brown. 8/14, Paul Butterfield; John Hammond; Dr. John. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 8/7-11, 14-18, Wayland Flowers & Madame. Shows Tues.-Thurs. at 8:30 & 11; Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with singer Pamela Smith. Thurs., magicians Joe Devlin and comedian Terry Day. Fri., magician Devlin and magician/comedian Jerry Mitchell. Sat., Imam and David Charnee. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 8/7-9/1, The Hey Jackson Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 8/7-9, at 9 & 11:30, Gato Barbieri on sax, with Scorching Latin Jazz. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Fay DeWitt, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Herndon Lackey, Jan Neuberger, Marilyn Pasekoff, and Doug Voet. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 8/9, singer-comedian Jamie de Roy. 8/10, Kaleidoscope. 8/11, *Claudia* musical cabaret revue. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/30, Sy Oliver and his Orchestra, nightly except Mon. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek - Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 8/12, singer-pianist Ronny Whyte, Wed.-Sat. from 9-1 a.m., Sun. from 5:30-11:30. AE, CB, DC, MC.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MILFORD PLAZA—261 W. 44th St., Kippys 44: (354-4414) Singer-pianist Mike Cossi, Mon.-Sat. 7-1 a.m. **Stage Door Canteen:** (997-0046) Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Ronnie David entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Julie Heberlien plays Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 8/6, 12, 13, *Mother, The Musical,* musical revue. 8/7, 15, Amy Engleberg. 8/8-11, Joan Baker; Randa McNamara, vocalists. 8/14, Semina de Laurentis Cabaret Class Recital. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/6, 13, *Oh, Fine,* musical revue. 8/7, 14, singers Jim Gonzalez at 8, John Andres at 10. 8/8, 15, singers Constance Pachl at 8, Peggy O'Connell at 10. 8/9, 16, comedienne Susan Cummings at 8, singer David Sacks at 10. 8/10, singers Andre Montgomery at 9, Catherine Gillman at 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/6, Jimmy Lyon. 8/7-11, Dick Wellstood. 8/12, 13, Sy Johnson. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 8/11, singer-pianist Tracey Lyons and Michael Goetz on bass, Mon.-Thurs. 8-1 a.m., Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Nina Sheldon plays Mon.-Sat., 10-2 a.m. AE, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Danny Nye, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 8/6-8, pianist Charles Eubank alternating with Leslie Pintchik. 8/9-12, pianist Ted Chavis and Bob Hobson on bass. 8/13-15, Joe Ruddick with Frank Jolliffe. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Aug. 8

2:06/WQXR-AM/FM—Tchaikovsky: Sym #2 in c (New York Phil/Bernstein).
3:00/WNCN—Mozart: Cto for Flute #2 in D (Suisse Romande Orch/Ansermet).
WNYC—Feldman: Out of Last Pieces, Rothko Chapel.
4:06/WQXR-AM/FM—J. Strauss: Wine, Women and Song (Johann Strauss Orch of Vienna/Boskovsky).
5:00/WNCN—Dvorak: Humoresque in G-Flat, Op.101, #7 (Entremont).
7:00/WNYC—Sebesky: Bird & Bela in B-Flat (Faddis, Brookmeyer, Foster).
7:06/WQXR-AM/FM—Paganini: La Primavera (Accardo, London Phil Orch/Dutoit).
8:00/WNCN—Holborne: Pavans and Galliards; Guildhall Waits (Consort of Music).
WNYC—Weber: Piano Qt in B-Flat, Op.8 (American String Qt).
8:06/WQXR-AM/FM—Schubert: Sym #1 in D (Acad. of St. Martin/Marriner).
9:00/WNCN—Chopin: Scherzo #4 in E, Op.54 (Ax).
10:00/WNYC—Reynolds: Transfigured Winds.

Thurs., Aug. 9

2:06/WQXR-AM/FM—Beethoven: Piano Cto #3 in c, Op.37 (Serkin, Boston Sym Orch/Ozawa).
3:00/WNCN—Vivaldi: Cto for Flute, Strings & Continuo in D, Op.10, #3 "Il Gardellino" (Debost, Toulouse Chamber Orch/Auriacombe).
4:06/WQXR-AM/FM—Granados: El Amor y la Muerte from Goyescas (de Larrocha).
5:00/WNCN—Liszt: Mephisto Waltz #1 (Katsaris).
7:00/WNYC—Kupferman: Sonata on Jazz Elements (M. Estrin).
7:06/WQXR-AM/FM—Telemann: Flute Cto in C (Galway, I Solisti di Zagreb/Galway).
8:00/WNYC—Mozart: Piano Sonata in F (Auer).
8:06/WQXR-AM/FM—Brahms: Violin Cto in D (Kremer, Vienna Phil/Bernstein).
9:00/WNCN—Sheriff: T'Filot (Prayers) (Israel Chamber Orch/Shallon).
10:00/WNCN—Elgar: Imperial March, Op.32 (London Phil Orch/Boult)

Fri., Aug. 10

2:06/WQXR-AM/FM—Mahler: Sym #4 in G (von Stade, Vienna Phil/Abbado).
3:00/WNCN—Telemann: Sonata for Flute & Continuo in c (Robison, Sanders).
WNYC—Music by Iannis Xenakis.
4:06/WQXR-AM/FM—Debussy: Children's Corner Suite (Michelangeli).
6:00/WNCN—Bizet: L'Arlesienne Suite #2 (Toronto Sym Orch/A. Davis).
7:00/WNYC—Opera Box: Explores opera and the history of singing in the 20th century.
7:06/WQXR-AM/FM—Mozart: Fantasy in c (Bilson).
8:00/WNCN—Bach: Brandenburg Cto #6 in B-Flat (I Musici).
WNYC—The Vocal Arts Ensemble of Cincinnati performs **Carissimi's** "Jephte."
8:06/WQXR-AM/FM—Albinoni: Adagio for Strings & Organ (Giazotto, I Musici).
9:00/WNCN—R. Strauss: Don Quixote (Rosen, Greitzer).
9:06/WQXR-AM/FM—Mendelssohn: Violin Cto in e (Boston Sym Orch/Ozawa).
9:30/WNYC—Berlioz: Nuits d'ete (Steber, Mitropoulos).

Sat., Aug. 11

10:00 a.m./WNCN—Dvorak: Terzetto in C for 2 Violins & Viola, Op.74 (Members of the New London Qnt).
WNYC—Janacek: Capriccio for Left Hand & Chamber Ensemble (Kubelik).
10:06 a.m./WQXR-AM/FM—Albinoni: Trumpet Cto in B-Flat (Andre, Acad. of St. Martin/Marriner).
12:00/WNCN—Mancini: Sonata for Recorder in e (Cologne Musica Antiqua).
WNYC—A concert honoring Elliott **Carter**'s 75th birthday (Speculum Musicae).
12:06/WQXR-AM/FM—Ravel: Bolero (Boston Sym Orch/Ozawa).
2:00/WNCN—Brahms: Qt #1 in c, Op.51, #1 (Melos String Qt).
2:06/WQXR-AM/FM—Monteverdi: The Coronation of Poppea (Balthrop, Myers, Ciesinski, Langan, Canadian Opera Co./Montgomery).
3:00/WNYC—Stearns: Ancient Leaves.
5:00/WNCN—Granados: Andaluza (Paris Radio Sym Orch/Surinach).
5:06/WQXR-AM/FM—Barber: Qt #1, Op.11 (Rosamunde Qt, Manhattan String Qt).
7:00/WNCN—Satie: Dessicated Embryos (Masselos).
8:06/WQXR-AM/FM—Haydn: Qt in C, Op.76 (Qt Italiano).
9:00/WKCR—Opera Topics: Report on the 1983 "Francisco Vinas" International Singing Competition, in Barcelona.
WNCN—Donizetti: Lucia di Lammermoor (Sills, Bergonzi, Diaz, London Sym Orch/Schippers).
9:06/WQXR-AM/FM—Webern: Cto for 9 Instruments, Op.24 (Kim, Cleveland Orch/Leinsdorf).
9:30/WKCR—Boieldieu: La Dame Blanche (Gedda).

Sun., Aug. 12

10:00 a.m./WNCN—Pugni: Pas de Quatre (London Sym Orch/Bonynge).
WNYC—Liszt: Fantasia on Beethoven's "Ruins of Athens" (Beroff).
10:06 a.m./WQXR-AM/FM—Schubert: Fantasia in C, Op. 159 (G. Kremer, E. Kremer).
11:00 a.m./WNCN—Mussorgsky: Night on Bald Mountain (USSR State Sym Orch/Svetlanov).
12:00/WNCN—Stölzel: Cto Grosso for 4 Choirs (Munich Pro Arte Chamber Orch/Redel).
WNYC—Mozart: 5 Songs (New York Chamber Soloists).
1:00/WNCN—Mahler: Das Lied von der Erde (Troyanos, West, Milwaukee Sym/Foss).
3:06/WQXR-AM/FM—Ginastera: Cello Cto #2 (Natola-Ginastera, Battle, New York Phil/Mehta).
4:00/WNCN—Boccherini: Sym #3 in A, Op.35 (Bologna Phil Orch/Ephrikian).
5:00/WNCN—Soler: Fandango in d (Kipnis).
6:00/WNYC—Stamitz: Orchestral Qt in G (Capella Coloniensis).
7:00/WNCN—Biber: Sonata a 10 in D "The Battle" (Concentus Musicus of Vienn / Harnoncourt).
7:06/WQXR-AM/FM—Music and conversation with Dame Joan Sutherland, Robert Merrill Luciano Pavarotti, Richard Bonynge, Sherrill Milnes.
8:00/WNYC—Saint-Saens: Piano Cto #2 in g (Hobson).
8:06/WQXR-AM/FM—Donizetti: Don Pasquale (Freni, Winbergh, Bruscantini, Nucci Phil Orch/Muti).
10:00/WNYC—Orff: Carmina Burana, excerpts (Dorati).

Mon., Aug. 13

2:06/WQXR-AM/FM—J. Ibert: *Divertissement* (Acad. of St. Martin/Marriner).
3:00/WNCN—Schumann: Waldscenen, Op.82: Introduction, Lonely Flowers (Eschenbach)
WNYC—Davies: Salome.
4:06/WQXR-AM/FM—Milhaud: Le Boeuf sur le Toit (G. Kremer, London Sym Orch/Chailly).
5:00/WNCN—Bizet: Carmen: Suite #1 (St. Louis Sym Orch/Slatkin).
7:00/WNYC—Beach: Piano Music (V. Eskin).
7:06/WQXR-AM/FM—Britten: Sinfonietta, Op.1 (Members of the Vienna Octet).
8:00/WNCN—Bach: Toccata & Fugue in d (Rilling).
WNYC—Dahl: Cto a tre for Clarinet, Violin & Cello (Tashi).
8:06/WQXR-AM/FM—Bax: November Woods (Ulster Orch/Thomson).
9:00/WNCN—Barriere: Sonata for 2 Cellos in G (Rose, Ma, Haimovitz, Cassidy).
9:06/WQXR-AM/FM—Verdi: I Vespri Siciliani (Boston Sym Orch/Ozawa).

Tues., Aug. 14

2:06/WQXR-AM/FM—Berlioz: Symphonie Fantastique (Chicago Sym/Abbado).
3:00/WNCN—Janacek: Sextet for Winds "Youth" (Vienna Wind Soloists, Hajek
4:06/WQXR-AM/FM—Sibelius: Two Serenades (Belkin, Phil Orch/Ashkenazy).
6:00/WNCN—C.P.E. Bach: Trio Sonata for 2 Violins & Continuo in G (G. Perlman, P. Zuckerman, Eddy, Sanders).
7:00/WNYC—Rorem: Poems of Love & the Rain (Sarfaty, Rorem).
7:06/WQXR-AM/FM—Mozart: Rondo in B-Flat (P. Zuckerman, English Chamber Orch/Barenboim).
8:00/WNCN—Avison: Cto Grosso #12 in D after D. Scarlatti (Acad of St. Marti /Marriner).
WNYC—Bartok: "Contrasts" for Clarinet, Violin & Piano (Kavafian).
8:06/WQXR-AM/FM—Vivaldi: Cto in F for Strings & Continuo (I Musici).
9:00/WNCN—Mozart: Rondo in a (de Larrocha).
10:00/WNYC—Duke Ellington Medley (Peterson, Bellson, Heard).

Unless otherwise indicated, all times are p.m and all stations are FM.

TELEVISION

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Ⓦ **WOMETCO (WHT).**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ News
⑪ I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Wed/National Geographic Special: Etosha—Place of Dry Water
Thu/Animalympics
Fri/Woodplum
Ⓢ Thu/**Movie**: The White Buffalo
Mon/David Copperfield

6:30
② ④ News
⑤ Porky and Friends
⑨ Jimmy Swaggart
⑪ Tom & Jerry (except Fri)
Fri/Carrascolendas
Ⓗ Mon/Tarka the Otter
Tue/Bighorn!
Ⓢ Fri/Great Expectations
Tue/Thunderbirds 2086

7:00
② Morning News
④ Today
⑤ Popeye
⑦ Good Morning America
⑨ 700 Club
⑪ Josie and the Pussycats
Ⓗ Wed/**Movie**: St. Helens
Ⓢ Wed/David Copperfield

7:30
⑤ Bugs and Porky
⑪ Superfriends
Ⓗ Thu/Bighorn!
Fri/Allison and the Magic Bubble
Mon/Comedy Jukebox
Ⓢ Mon/Tubby the Tuba

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Scooby Doo
Ⓗ Fri/Blinded by the Light
Mon/**Movie**: Heart Like a Wheel
Tue/**Movie**: Snoopy, Come Home
Ⓢ Thu/**Movie**: Trail of the Pink Panther
Fri, Tue/**Movie**: The Grand Baby

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Pink Panther
Ⓗ Thu/The Who Tour 1982
Ⓢ Wed/The Mango Tree

9:00
② Tic Tac Dough
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Great Space Coaster
Ⓗ Wed/The Lorax
Ⓢ Mon/Sunshine's on the Way
Ⓦ Wed/**Movie**: Love Child
Thu/**Movie**: Lovesick
Fri/**Movie**: The Lords of Discipline
Mon/**Movie**: Mr. Mom
Tue/**Movie**: Starstruck

9:30
② Jokers Wild
⑤ My Three Sons
⑨ News
⑪ Munsters
Ⓗ Fri/Not *Necessarily* the News
Tue/Video Jukebox

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ George and Mildred
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/Gabe Kaplan as Groucho
Thu/**Movie**: Separate Tables
Fri/**Movie**: Bus Stop
Mon/**Movie**: Reds
Tue/**Movie**: The Toy
Ⓢ Wed/**Movie**: Westward the Women
Thu/**Movie**: Small Town Girl
Fri/**Movie**: Terror on a Train
Mon/**Movie**: That Midnight Kiss
Tue/**Movie**: The Secret Garden

10:30
② Press Your Luck
④ Sale of the Century
⑤ All in the Family
⑦ Woman to Woman
⑪ Civic Programming

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Breakaway
⑦ Wed-Fri/**Special**: XXIII Summer Olympic Games
Mon, Tue/Love Report
⑨ Partridge Family
⑪ Magic Garden
Ⓦ Public Affairs

11:30
④ Scrabble
⑦ Mon, Tue/Loving
⑨ Bewitched
⑪ News
Ⓗ Wed/**Movie**: Heart Like a Wheel

12 **NOON**
② Body Language
④ Diff'rent Strokes
⑤ Midday
⑦ Mon, Tue/Family Feud
⑨ News
⑪ Wed/**Movie**: A Time for Loving (1971). Mel Ferrer, Britt Ekland.
Thu/**Movie**: Winner Take All (1975). Shirley Jones, Laurence Luckinbill.
Fri/**Movie**: Good Times (1967). Sonny and Cher.
Mon/**Movie**: Charro! (1969). Elvis Presley, Ina Balin.
Tue/**Movie**: The Wonderful Country (1959). Robert Mitchum, Gary Merrill.
Ⓗ Thu/**Movie**: A Midsummer Night's Sex Comedy
Fri/**Movie**: Reds
Tue/Not *Necessarily* the News
Ⓢ Wed/**Movie**: King Kong
Thu/**Movie**: Airplane II: The Sequel
Fri/Night of at Least One Dozen Stars
Mon/**Movie**: Doctors and Nurses
Tue/Dottie West: Full Circle
Ⓦ Wed/**Movie**: Psycho Sisters
Thu/**Movie**: Young Doctors in Love
Fri/**Movie**: Choices
Mon/**Movie**: Love Child
Tue/**Movie**: Under Capricorn

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Mon, Tue/Ryan's Hope
Ⓗ Tue/**Movie**: It Came From Hollywood

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed/**Movie**: Louisiana Purchase (1941). Bob Hope, Vera Zorina.
Thu/**Movie**: A Connecticut Yankee in King Arthur's Court (1949). Bing Crosby, Rhonda Fleming.
Fri/**Movie**: The Ghost Breakers (1940). Bob Hope, Paulette Goddard.
Mon/**Movie**: Nightmare Alley (1947). Tyrone Power, Joan Blondell.
Tue/**Movie**: Fanny by Gaslight (1948). James Mason, Phyllis Calvert.
Ⓢ Fri/Witch's Sister
Tue/**Movie**: Heart Like a Wheel (cc)

1:30
② As the World Turns
Ⓗ Wed/**Movie**: Mr. Mom
Thu/Glen Campbell and Friends
Mon/**Movie**: Gloria
Ⓢ Mon/**Movie**: King Kong
Ⓦ Wed/**Movie**: Dusty
Fri/**Movie**: Moonlighting

1:40
⑦ Wed-Fri/One Life to Live

2:00
④ Another World
⑤ News
⑦ Mon, Tue/One Life to Live
⑪ Sally Field Is Gidget
Ⓗ Tue/That Man in the White House: FDR
Ⓢ Thu/**Movie**: The White Buffalo
Ⓦ Thu/**Movie**: The Nesting
Mon/**Movie**: Psycho Sisters
Tue/**Movie**: Pictures.

2:15
⑤ Popeye

2:20
⑦ Mon, Tue/General Hospital

2:30
② Capitol
⑪ Jetsons
Ⓗ Thu/Champions of American Sports
Ⓢ Wed/Mango Tree
Fri/Great Expectations

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ Wed-Fri/**Special**: XXIII Summer Olympic Games
Mon, Tue/General Hospital
⑨ Family
⑪ Tom & Jerry
Ⓗ Wed/Video Jukebox
Ⓢ Tue/**Movie**: Red Headed Woman
Ⓦ Wed/**Movie**: Norman Loves Rose

3:30
⑤ Woody and Bugs
⑪ Battle of the Planets
Ⓗ Wed/Woodplum
Fri/Blinded by the Light
Mon/Rich Little: Come Laugh With Me
Ⓦ Fri/Aladdin and His Magic Lamp
Mon/Last of the Blue Devils
Tue/**Movie**: Young Doctors in Love

4:00
② Rockford Files
④ Love Connection
⑤ Batman
⑦ Mon, Tue/Edge of Night
⑨ Wed/**Movie**: Where the Red Fern Grows (1974). James Whitmore, Beverly Garland.
Thu/**Movie**: Grizzly (1976). Christopher George, Andrew Prine.
Fri/**Movie**: The Far Country (1955). James Stewart, Ruth Roman.
Mon/**Movie**: Creature From Black Lake (1975). Jack Elam, Dub Taylor.
Tue/**Movie**: The Curse of Bigfoot (1972). William Simonsen, Robert Clymire.
⑪ Solid Gold Hits
⑬ Wed-Fri/Sesame Street (cc)
Ⓗ Thu/Bighorn!
Tue/**Movie**: Snoopy, Come Home
Ⓢ Wed/David Copperfield
Thu/Selkie the Seal
Fri/**Movie**: The Grand Baby
Mon/Tubby the Tuba
Ⓦ Thu/Sports Special

4:30
④ People's Court
⑤ H.O.T.
⑦ Mon, Tue/New York Style
⑪ Happy Days Again
Ⓗ Mon/Tarka the Otter
Ⓢ Tue/Peter No-Tail
Ⓦ Thu/**Movie**: Heads or Tails

4:55
⑬ Mon, Tue/Reading Rainbow

5:00
② ④ ⑦ News
⑤ Gilligan's Island
⑪ Little House on the Prairie
⑬ Wed-Fri/Reading Rainbow
Ⓗ Wed, Fri/Fraggle Rock
Thu/Animalympics
Ⓢ Thu/**Movie**: Trail of the Pink Panther
Ⓦ Wed/**Movie**: The Unseen
Fri/**Movie**: Pictures
Mon/Aladdin and His Magic Lamp

5:30
⑤ What's Happening
⑦ Wed-Fri/News
⑨ Rock 9 Videos
⑬ Wed-Fri/Powerhouse (cc)
Mon, Tue/Family Classics
Ⓗ Wed/**Movie**: It Came From Hollywood
Fri/Allison and the Magic Bubble
Tue/**Movie**: The Toy
Ⓢ Wed/**Movie**: King Kong
Mon/Sunshine's on the Way
Ⓦ Tue/Best of Floyd

Evening, Aug. 8-10 and 13-14

Wed., Aug. 8

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ S.W.A.T.
⑪ CHiPs
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents

6:30
⑤ One Day at a Time
⑬ Nightly Business Report
㉑ Under Sail (cc)
㉛ News From City Hall
Ⓦ News

7:00
② ④ News
⑤ M*A*S*H
⑦ **Special**: XXIII Summer Olympic Games (cc)
⑨ Vega$
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓗ **Movie**: St. Helens
Ⓦ **Movie**: Joan of Arc

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑪ News
㉑ Nightly Business Report
㉛ New Tech Times

8:00
② Crossroads
④ Double Trouble
⑤ P.M. Magazine
⑨ News 9: Prime Time
⑪ **Movie**: The Bible (1966). Michael Parks, Ulla Bergryd. Part 2 (Part 1, Mon., Aug. 6, 8 p.m.).
⑬ National Geographic Special: Flight of the Whooping Crane (cc)

21 All Creatures Great and Small
31 Reading Rainbow
N **Movie:** The Woman Next Door
S **Movie:** The Lords of Discipline

8:30
4 Jennifer Slept Here
5 Carol Burnett
9 **Movie:** Starcrash (1979). Marjoe Gortner, Caroline Munro.
31 Visions of Other Worlds

9:00
2 **Movie:** Bare Essence (1982). Genie Francis, Bruce Boxleitner. A naïve young woman tries to find her place in the world of the super rich and powerful. Part 2 (Part 1, Tue., Aug. 7, 8:30 p.m.).
4 Facts of Life
5 Merv Griffin
13 A Walk Through the 20th Century
21 Monty Python's Flying Circus
31 John Callaway Interviews: Leontyne Price
H **Movie:** Mr. Mom
W **Movie:** Porky's

9:30
4 T.L.C.
21 Hitch Hiker's Guide to the Galaxy (Part 4)

10:00
4 St. Elsewhere
5 11 News
13 *Great Performances:* Brideshead Revisited (Part 9)
21 Good Neighbors
31 Santa Fe Chamber Music Festival
N **Movie:** The Ruling Class
S **Movie:** Sorceress

10:30
9 New Jersey People
11 News
21 The Fall and Rise of Reginald Perrin
H Video Jukebox

11:00
2 4 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 Tony Brown's Journal
H **Movie:** An American Werewolf in London
N **Movie:** Pandora's Box
W Playgirl

11:30
2 New Avengers
4 Tonight
5 Baretta
9 Burns and Allen
11 Honeymooners
21 Latenight America
S Unpredictable Pudgy!

12 **MIDNIGHT**
7 News
9 Hawaii Five-0
11 Star Trek
N **Movie:** M. Hulot's Holiday

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 **Special:** Olympic Highlights
S Richard Pryor Live in Concert
W **Movie:** Love Child

12:45
H **Movie:** Heart Like a Wheel

1:00
9 The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** To Love a Vampire (1971). Ralph Bates, Barbara Jefford.
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** Blondie's Holiday (1947). Penny Singleton, Arthur Lake.
S **Movie:** King Kong

2:30
4 Mary Tyler Moore
7 **Movie:** The Last Angry Man (1974). Pat Hingle, Lynn Carlin.
W **Movie:** Porky's

2:45
H **Movie:** Wavelength

3:00
4 Bob Newhart
9 **Movie:** Johnny Apollo (1940). Tyrone Power, Dorothy Lamour.

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley

4:15
S **Movie:** Sorceress

4:20
H **Movie:** Mr. Mom

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Watch On Washington

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Aug. 9

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group

6:30
5 One Day at a Time
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
H The Who Tour 1982
W News

7:00
2 4 News
5 M*A*S*H
7 **Special:** XXIII Summer Olympic Games (cc)
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 America Works
S Paper Chase—The Second Year
W Richard Brown

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
9 **Baseball:** Mets vs. Pittsburgh Pirates
11 News
21 Nightly Business Report
31 Motorweek
W Movie Talk

8:00
2 Magnum, P.I.
4 Gimme a Break
5 P.M. Magazine
11 **Movie:** The Family Way (1967). John Mills, Haley Mills. Sensitive, often funny film of the problems faced by two newlyweds.
13 *First Edition*
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** A Midsummer Night's Sex Comedy
N **Movie:** Providence
S **Movie:** Airplane II: The Sequel
W **Baseball:** Yankees vs. Chicago White Sox

8:30
4 Family Ties
5 Carol Burnett
13 DeBono's Thinking Course
21 State of the Arts
31 America's Black Forum

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
13 Mystery!: We, the Accused (cc)
21 Vietnam: A Television History (Part 6) (cc)
31 Intercom: Summer of Judgement: The Watergate Hearings

9:30
4 Night Court
H Comedy Jukebox
S Best of Bizarre (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
13 The Sinbad Voyage
21 Long Island Speak-Out
H **Movie:** Class
N **Movie:** That'll Be the Day
S Garry Shandling Alone in Vegas

10:15
9 Kiner's Korner

10:30
9 11 News
W **Movie:** The Nesting

11:00
2 4 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
13 Jazz Tonight: The Greatest College Jazz Band in America
21 Long Island Week
S **Movie:** The White Buffalo

11:30
2 Hart to Hart
4 Tonight
5 Baretta
9 Racing From Yonkers
11 Honeymooners
21 Latenight America

11:45
H **Movie:** The Big Brawl

12 **MIDNIGHT**
7 News
9 Hawaii Five-O
11 Star Trek
N **Movie:** Heads or Tails

12:30
2 **Movie:** Patrick (1972). Robert Thompson, Susan Penhaligon.
4 David Letterman
5 Thicke of the Night
7 **Special:** Olympic Highlights
W **Movie:** Our Lady of Lust

1:00
9 The Saint
11 Twilight Zone
S **Movie:** My Tutor

1:25
H **Movie:** My Tutor

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 1984 Ladies Pro Bowlers Tour
5 **Movie:** Inside Daisy Clover (1966). Natalie Wood, Christopher Plummer.
7 Entertainment Tonight
9 Joe Franklin
11 **Movie:** Blondie Knows Best (1947). Penny Singleton, Arthur Lake.
W **Movie:** Lovesick

2:30
7 **Movie:** Terraces (1977). Lloyd Bochner, Julie Newmar.

2:45
S **Movie:** The Challenge

3:00
4 Bob Newhart
9 **Movie:** Hudson's Bay (1941). Paul Muni, John Sutton.

3:10
H **Movie:** Bad Boys

3:30
4 Bob Newhart
11 One Step Beyond

4:00
4 Here's Lucy
11 Life of Riley
W Music Video

4:30
4 More Real People
11 Abbott & Costello

4:45
S Best of Bizarre (cc)

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
H Comedy Jukebox

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Selkie the Seal

Fri., Aug. 10

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Victory Garden
31 How to Take a Civil Service Exam
H That Man in the White House: FDR
S **Movie:** They Got Me Covered

6:30
5 One Day at a Time
13 Nightly Business Report
21 Justin Wilson's Louisiana Cookin' (cc)
31 News From City Hall
W News

7:00
2 4 News
5 M*A*S*H
7 **Special:** XXIII Summer Olympic Games (cc)
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
W **Movie:** Norman Loves Rose

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
11 News
21 Nightly Business Report
31 Computer Chronicles

8:00
2 Dukes of Hazzard
4 The Master
5 P.M. Magazine
9 **Baseball:** Mets vs. Pittsburgh Pirates
11 **Baseball:** Yankees vs. Cleveland Indians
13 Washington Week in Review
21 National Geographic Special: Flight of the Whooping Crane (cc)
31 Powerhouse
H *Rich Little: Come Laugh With Me*
N **Movie:** Going Hollywood—The '30s
S **Movie:** Porky's (cc)

8:30
5 Healthbeat Magazine
13 Wall $treet Week
31 National Geographic Special: Flight of the Whooping Crane

9:00
2 Dallas
4 **Movie:** For Love and Honor (1983). Cliff Potts, Shelley Smith. Drama focusing on the lives of an army batallion of paratroopers.
5 Merv Griffin
13 Saudi Arabia
21 **Movie:** One Rainy Afternoon (1936). Francis Lederer, Ida Lupino.
H **Movie:** Now and Forever
W **Movie:** The Lords of Discipline

9:30
31 Masterpiece Theatre: To Serve Them All My Days

10:00
2 Falcon Crest
5 News
13 Quest II
N **Movie:** On the Waterfront
S **Movie:** Porky's II: The Next Day

10:30
21 Grant Wood's America
31 Eye on Dance
H Not *Necessarily* the News

10:45
9 Kiner's Korner

11:00
2 4 11 News
5 Taxi
9 Top 40 Videos
13 **Movie:** Bananas (1971). Woody Allen, Louise Lasser.
21 Long Island Week
H **Movie:** Fast Times at Ridgemont High
W Leonard Report

11:30
2 **Movie:** Are You in the House Alone? (1978). Kathleen Beller, Blythe Danner.
4 Tonight
5 Baretta
11 Odd Couple
21 Latenight America
W **Movie:** Blonde Goddess

11:45
S Rock of the '80s

12 **MIDNIGHT**
7 News
9 How the West Was Won
11 Honeymooners
N Berlin Alexanderplatz (Part 9)

12:30
4 Friday Night Videos
5 Thicke of the Night
7 **Special:** Olympic Highlights
11 Star Trek

12:35
H **Movie:** Gloria

12:45
S **Movie:** Halloween III: Season of the Witch

1:00
9 The Saint
W **Movie:** Moonlighting

1:30
11 News

1:45
2 **Movie:** The Spy With a Cold Nose (1967). Laurence Harvey, Dahlia Lavi.

2:00
4 **Special:** The 10th Anniversary of Volunteer Jam. Charlie Daniels Band's annual celebrity party.
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
7 New York Hot Tracks
S **Movie:** Merry-Go-Round

2:40
H Getting Even: Victims Fight Back

3:00
5 America's Top Ten
9 **Movie:** Fallen Angel (1945). Dana Andrews, Alice Fay.
11 **Movie:** The Killing Game (1975). Edd Byrne, Ingrid Pitt.
W **Movie:** Pictures

3:30
5 **Movie:** The Pom Pom Girls (1976). Carter Evans, Jennifer Ashley.

3:39
2 **Movie:** Foster and Laurie (1975). Perry King, Dorian Harewood.

3:40
H **Movie:** I, the Jury

3:55
S Night of at Least One Dozen Stars

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello

4:55
S **Movie:** They Got Me Covered

5:00
4 Here's Lucy
9 News
11 Biography

5:30
2 Public Hearing
4 More Real People
9 **Movie:** The Blue Lamp (1951). Dirk Bogarde, Jimmy Hanley.
11 Insight

5:35
H Not *Necessarily* the News

Mon., Aug. 13

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Do It Yourself
31 All About TV
H National Geographic Special: Etosha: Place of Dry Water

6:30
5 One Day at a Time
13 Nightly Business Report
21 Rod and Reel
31 News From City Hall
S **Movie:** Doctors & Nurses
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Tyranny of the Status Quo
H Hoober-Bloob Highway
W **Movie:** The Hunger

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Airwolf
4 TV's Bloopers and Practical Jokes
5 P.M. Magazine
7 Call to Glory
9 News 9: Prime Time
11 **Movie:** Top of the Hill (1980). Wayne Rogers, Adrienne Barbeau. Jet-set businessman gives it all up to become a ski instructor.
13 Great Performances: Buddenbrooks (Part 9) (cc)
21 Jacques Cousteau
31 Stephane Grappelli in New Orleans
H **Movie:** Gloria
N **Movie:** La Nuit de Varennes
S Faerie Tale Theatre (cc)

8:30
5 **Special:** The Trouble With Grandpa. Elisha Cook. An old man, threatened by senility, looks to his young granddaughter for support.
9 **Movie:** The Poppy Is Also a Flower (1966). Yul Brynner, Trevor Howard.

9:00
4 **Movie:** Rage (1980). David Soul, Yaphet Kotto. A tormented man convicted of rape undergoes intensive therapy.
5 Merv Griffin
21 Nature of Things
31 Cityscope
S **Movie:** King Kong
W **Movie:** Mr. Mom

9:30
31 Looking East

10:00
2 Cagney and Lacey
5 11 News
7 **Special:** XXIII Summer Olympic Games
13 Summerfare: The Waterloo Village Orchestra
21 Soundstage
31 German Professional Soccer
H **Movie:** Heart Like a Wheel
N **Movie:** Blockade

10:30
9 **Baseball:** Mets vs. L.A. Dodgers
11 News
W Sports Special

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Quest II
21 ColorSounds
W **Movie:** Catherine Cherie

11:30
2 Magnum, P.I.
4 Best of Carson
5 Baretta
7 Nightline
11 Honeymooners
21 Latenight America
S **Movie:** The Beach Girls

12 **MIDNIGHT**
7 Eye on Hollywood
11 Star Trek
H Rich Little: Come Laugh With Me
N **Movie:** Hollywood Out-Takes

12:30
2 **Movie:** Belle Starr (1980). Elizabeth Montgomery, Cliff Potts.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
W Last of the Blue Devils

1:00
7 **Movie:** Rebus (1968). Ann-Margret, Laurence Harvey.
9 The Saint
11 Twilight Zone

1:05
H **Movie:** The Big Brawl

1:10
S **Movie:** The World According to Garp

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** The Death Policy (1973). Barbara Feldon, Robert Powell.
W Music Video

2:30
4 Mary Tyler Moore
5 Best of Midday
W **Movie:** The Hunger

2:50
H **Movie:** Reds

3:00
4 Bob Newhart
9 **Movie:** Billion Dollar Hobo (1978). Tim Conway, Will Geer.

3:30
4 Here's Lucy
5 Off the Set
11 One Step Beyond
S **Movie:** My Tutor

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Faerie Tale Theatre (cc)

Tue., Aug. 14

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Antiques and Americana
31 World Chronicle
S **Movie:** The Grand Baby

6:30
5 One Day at a Time
13 Nightly Business Report
21 Magic of Watercolors
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Rebop
W **Movie:** Under Capricorn

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Under Sail
H Not *Necessarily* the News

8:00
2 AfterMASH
4 A-Team
5 P.M. Magazine
7 Foul Ups, Bleeps, & Blunders
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Seattle Mariners
13 Nova (cc)
21 The Pallisers (Part 16)
31 Powerhouse
H **Movie:** Class
N **Movie:** Providence
S Paper Chase—The Second Year

8:30
2 Domestic Life
5 Carol Burnett
7 Three's Company
9 **Movie:** Berserk (1968). Joan Crawford, Ty Hardin.
31 Mobile Jazz

9:00
2 **Movie:** The Patricia Neal Story (1981). Glenda Jackson, Dirk Bogard. The story of actress Neal's miraculous recovery from a near-fatal stroke
4 Riptide
5 Merv Griffin
7 **Movie:** Mae West (1982). Ann Jillian, James Brolin.
13 Vietnam: A Television History (Part 7) (cc)
21 Masterpiece Theatre: To Serve Them All My Days (Part 9) (cc)
S **Movie:** Heart Like a Wheel (cc)
W **Movie:** Choices

9:30
31 A Final Edition: Death of a Newspaper

10:00
4 Remington Steele
5 News
13 Great Railway Journeys
21 Castle. How and why medieval castles were built.
31 Vietnam: A Television History
H **Movie:** Now and Forever
N **Movie:** Going Hollywood—The '30s

10:30
9 New Jersey People
11 News
W **Baseball:** Mets vs. L.A. Dodgers

11:00
2 4 7 11 News
5 Taxi
9 Phil Silvers Show
13 Intercom
21 International Edition
S Dottie West: Full Circle

11:30
2 McGarrett
4 Tonight
5 Baretta
7 Nightline
9 Burns and Allen
11 Odd Couple
21 Latenight America

11:35
H **Movie:** The Lonely Lady

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Honeymooners
N **Movie:** Alsino and the Condor
S **Movie:** Jinxed

12:30
2 Columbo
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
11 Star Trek

1:00
7 **Movie:** Song Without End (1960). Dirk Bogarde, Capucine.
9 The Saint

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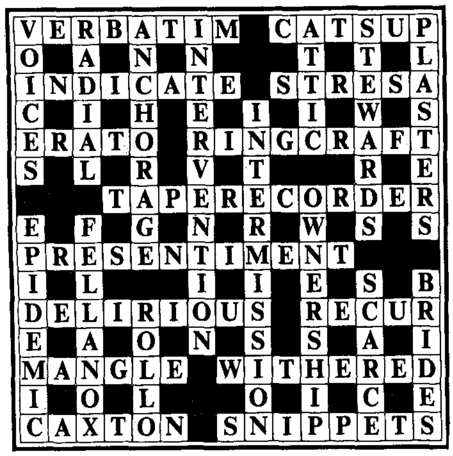
SOLUTIONS TO LAST WEEK'S PUZZLES



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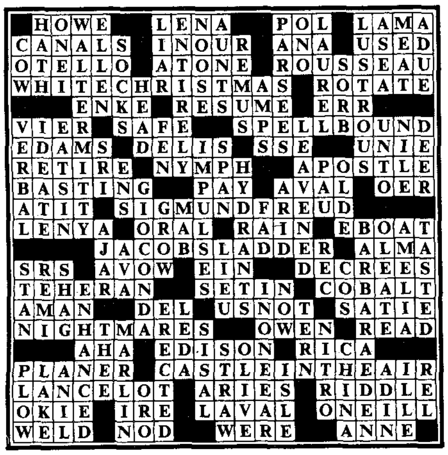

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ENKE RESUME ERR
VIER SAFE SPELLBOUND
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RETIRE NYMPH APOSTLE
BASTING PAY AVAL OER
ATIT SIGMUNDFREUD
LENYA ORAL RAIN EBOAT
JACOBSLADDER ALMA
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TELEVISION

Ⓦ **Movie:** Young Doctors in Love

1:10
Ⓗ **Movie:** *I, the Jury*

1:30
④ Mary Tyler Moore
⑪ News

1:45
Ⓢ Unpredictable Pudgy!

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** The Bed Sitting Room (1969). Rita Tushingham, Sir Ralph Richardson.

⑨ Joe Franklin
⑪ **Movie:** The Devil's Web (1974). Diana Dors, Andrea Marcovicci.

2:30
④ Mary Tyler Moore

2:45
Ⓢ **Movie:** Vigilante
Ⓦ **Movie:** Tough Enough

3:00
④ Bob Newhart
⑨ **Movie:** Goodbye, My Fancy (1951). Joan Crawford, Robert Young.

3:10
Ⓗ Comedy Jukebox

3:30
④ Bob Newhart
⑪ One Step Beyond

3:40
Ⓗ **Movie:** An American Werewolf in London

3:58
⑤ Surgsat

4:00
④ Here's Lucy
⑪ *Life of Riley*

4:20
Ⓢ Paper Chase—The Second Year

4:28
⑤ Eyesat

4:30
④ More Real People
⑤ Eyesat
⑪ Abbott & Costello

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography

5:25
Ⓗ Video Jukebox

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ Insight
Ⓢ Peter No-Tail

Weekend, Aug. 11-12

Sat., Aug. 11

6:00
② Patchwork Family
④ Carrascolendas
⑤ Pattern for Living
⑪ Aprenda Ingles

6:05
Ⓗ **Movie:** Snoopy, *Come Home*

6:30
④ Villa Alegre
⑤ Insight
⑦ Greatest Sports Legends
⑪ Gigglesnort Hotel
Ⓢ **Movie:** Lovesick

7:00
② Captain Kangaroo
④ One of a Kind
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ News
⑪ Return to the Planet of the Apes

7:30
④ LBS Children's Theatre
⑤ Bullwinkle
⑦ Little Prince
⑨ Newark and Reality
⑪ Pink Panther
⑬ *Wall $treet Week*
Ⓗ Fraggle Rock

8:00
② Charlie Brown and Snoopy
④ Flintstone Funnies
⑤ Wonderama
⑦ Monchichis/Little Rascals/Richie Rich
⑨ Christopher Closeup
⑪ Tom & Jerry
⑬ MacNeil/Lehrer Newshour
Ⓗ Sunshine's on the Way

8:30
② Saturday Supercade
④ Shirt Tales
⑤ America's Top Ten
⑨ Meet the Mayors
⑪ Herald of Truth
Ⓢ **Movie:** Unholy Garden

9:00
④ Smurfs
⑤ Star Search
⑦ New Scooby & Scrappy Doo
⑨ Nine on New Jersey
⑪ Hee Haw
⑬ Washington Week in Review
Ⓗ **Movie:** The Toy

9:30
② Dungeons and Dragons
⑦ Pac-Man/Amazing Rubik Cube
⑨ Davey and Goliath
⑬ McLaughlin Group

10:00
② Tarzan: Lord of the Jungle
⑤ Saturday Morning
⑨ Championship Wrestling
⑪ Wild Kingdom
⑬ Inside Story
Ⓢ **Movie:** It Happened at the World's Fair
Ⓦ **Movie:** Wagon Trail

10:30
② Bugs Bunny/Road Runner
④ Alvin and the Chipmunks
⑦ Littles
⑪ **Movie:** The Adventures of Tom Sawyer (1938). Tommy Kelly, Jackie Moran.
⑬ Mainstream

11:00
④ Mr. T
⑦ Puppy's Further Adventures (cc)
⑨ The Misadventures of Sheriff Lobo
⑬ America's Black Forum
Ⓗ **Movie:** It Came *From Hollywood*

11:30
④ Amazing Spider Man and the Incredible Hulk
⑦ **Special:** XXIII Summer Olympic Games
⑬ Presente
Ⓦ **Movie:** Anna Karenina

12:00 **NOON**
② Biskitts
⑤ Fame
⑨ Greatest American Hero
⑪ Lifestyles of the Rich and Famous
⑬ Open Mind
㉑ Gourmet Cooking
Ⓢ **Movie:** Without a Trace

12:30
② Benji, Zax and the Alien Prince
④ *Thundarr the* Barbarian
⑬ **Movie:** I'd Give My Life (1936). Tom Brown, Ina Ray Hutton.
㉑ Dinner at Julia's (cc)
Ⓗ "And If I'm Elected. . ."

1:00
② New Fat Albert
④ Baseball Bunch
⑤ Dance Show
⑨ **Movie:** The Time Machine (1978). John Beck, Andrew Duggan.
⑪ **Movie:** The Beginning (1969). Ken Dullea, Robin Ward
㉑ Victory Garden
Ⓗ **Movie:** The Rainmaker

1:30
② Children's Film Festival
④ Fight Back
㉑ Justin Wilson's Louisiana Cookin' (cc)
Ⓦ **Movie:** Tempest

2:00
② Public Hearing
④ Major League Baseball Game of the Week: TBA
⑤ Starsky and Hutch
⑬ All New This Old House (cc)
㉑ Motorweek
Ⓢ **Movie:** Trail of the Pink Panther

2:30
② Sports Special: International Race of Champions
⑬ Land of the Cool Sun
㉑ Gourmet Cooking

3:00
⑤ **Movie:** Five Deadly Venoms
⑨ **Movie:** Screamers (1981). Barbara Bach, Richard Johnson.
⑪ **Movie:** Countdown (1968). James Caan, Robert Duvall. Realistic depiction of the pressures and problems of U.S. astronauts and their families.
⑬ National Geographic Special: Flight of the *Whooping Crane (cc)*
㉑ Dinner at Julia's

3:30
② **Tennis:** U.S. Clay Court Championships
㉑ Victory Garden
Ⓗ **Movie:** Snoopy, Come Home

4:00
⑬ A Walk Through the 20th Century
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ Money Makers III
Ⓦ **Movie:** Tough Enough

4:30
㉑ Motorweek
㉛ Mobile Jazz
Ⓢ Santana/Heart—Concert for the Americas

5:00
④ **Special:** NFL's Best Ever—The Quarterbacks
⑤ Mission: Impossible
⑨ Top 40 Videos
⑪ CHiPs
⑬ Soundstage
㉑ Sesame Street (cc)
Ⓗ Champions of American Sport

5:30
㉛ Screenwriters/Words Into Images

6:00
② Channel 2 the People
④ News
⑤ Baretta
⑨ Racing From Saratoga
⑪ Star Trek
⑬ Survival Special: Sharks: The Perfect Predator (cc)
㉑ National Geographic Special: Flight of the Whooping Crane (cc)
㉛ Searching
Ⓢ **Movie:** Lovesick
Ⓦ **Movie:** Honor Among Thieves

6:30
② ④ ⑦ News
⑨ In Search Of
㉛ European Journal
Ⓗ Comedy Jukebox

7:00
② News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ **Special:** XXIII Summer Olympic Games (cc)
⑨ News 9: Weekend
⑪ Dance Fever
⑬ Family Classics
㉑ Inside Albany
㉛ ColorSounds
Ⓗ **Movie:** The Toy

7:30
② Golden Link
④ This Is Your Life
⑤ All in the Family
⑨ **Baseball:** Mets vs. Pittsburgh Pirates
⑪ At the Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ Reading Rainbow

7:40
Ⓦ Richard Brown

8:00
② **Special:** Watership Down. A group of rabbits set out on a desperate journey to safety. Part 2 (Part 1, Sat., Aug. 4, 8 p.m.). Animated.
④ Diff'rent Strokes
⑤ Star Search
⑪ Wall Street Journal Report
⑬ Nature of Things
㉑ Great Performances: Buddenbrooks (Part 8) (cc)
㉛ Visions of Other Worlds
Ⓝ **Movie:** La Femme Enfant
Ⓢ **Movie:** The Star Chamber
Ⓦ **Movie:** Heaven's Gate

8:30
④ Silver Spoons

11 **Football:** Giants vs. Indianapolis Colts (Live)
31 Bernstein/Beethoven

9:00
2 **Movie:** Avalanche Express (1979). Robert Shaw, Lee Marvin. A top Soviet official attempts to defect aboard a train.
4 Bosom Buddies
5 **Football:** Jets vs. Houston Oilers
13 Northern Lights
21 Great Performances: Buddenbrooks (Part 9) (cc)
H **Movie:** The Lonely Lady

9:30
4 Mama's Family
31 Mystery!: We, the Accused

10:00
4 Boone
13 Sneak Previews
N **Movie:** Alsino and the Condor
S Paper Chase—The Second Year

10:15
9 Kiner's Korner

10:30
9 Exciting World of Speed & Beauty
13 **Movie:** State of Siege (1973). Yves Montand, Renato Salvatori.
31 ColorSounds
H "And If I'm Elected. . ."

11:00
2 4 News
9 Jackie Gleason
21 ColorSounds
H Not *Necessarily* the News
S Best of Bizarre (cc)

11:30
4 Friday Night Videos Special Edition
9 Racing From Yonkers
11 News
H **Movie:** Young Doctors in Love
S **Movie:** Sorceress

11:45
2 Sports People

12 **MIDNIGHT**
2 **Movie:** Dr. Scorpion (1978). Nick Mancuso, Rosco Lee Browne.
5 7 News
9 Superstars of Wrestling
11 Honeymooners
N **Movie:** Rent Control
W **Movie:** The Mistress

12:30
5 **Movie:** Two for the Seesaw (1962). Robert Mitchum, Shirley MacLaine.
7 **Special:** Olympic Highlights
11 Twilight Zone

1:00
4 Rock Palace
9 **Movie:** The House That Screamed (1971). Lilli Palmer, Christina Galbo.
11 Twilight Zone
S **Movie:** Class

1:05
H **Movie:** An American Werewolf in London

1:30
11 News
W **Movie:** The Unseen

2:00
2 Music Magazine
4 Rock-n-America
7 **Movie:** Checkered Flag or Crash (1977). Joe Don Baker, Susan Sarandon.
11 **Movie:** The Tall Men (1955). Clark Gable, Robert Ryan.

2:30
2 **Movie:** Short Stories of Love (1974). Bill Bixby, Julie Sommars.

2:45
H **Movie:** Goin' All the Way
S **Movie:** Trail of the Pink Panther

2:54
5 **Movie:** The Millionairess (1961). Sophia Loren, Peter Sellers.

3:00
4 Mary Tyler Moore
9 **Movie:** Scuddo-Hoo! Scudda-Hay! (1948). June Haver, Lon McCallister.
W **Movie:** Honor Among Thieves

3:30
4 Mary Tyler Moore

4:00
4 Gavin/Lott

4:20
H **Movie:** The Lonely Lady

4:27
2 **Movie:** Death Follows a Psycho (1973). Ben Murphy, Ricardo Montalban.

4:30
11 Abbott & Costello
S Santana/Heart—Concert for the Americas

5:00
9 News
11 Biography

5:30
9 Point of View
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., Aug. 12

6:00
9 New Jersey Report
11 News
H That Man in the White House: FDR

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 It's Your Business
S Witch's Sister

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour

7:30
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mister Rogers

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie:** St. Helens
S **Movie:** The Grand Baby

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Report
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Miller's Court
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)

9:30
4 Positively Black
5 **Football:** Jets vs. Houston Oilers (repeat broadcast)
7 New York Hot Tracks
9 Point of View
11 Jackson 5ive

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
H **Movie:** Wavelength
S **Movie:** Mr. Mom (cc)
W **Movie:** Dusty

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Abbott & Costello
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
11 **Football:** Giants vs Indianapolis Colts
13 High Feather

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics
H Fraggle Rock
W **Movie:** Risky Business

12 **NOON**
2 Channel 2 the People
4 News 4orum
5 **Movie:** Bowery Champs (1944). Leo Gorcey, East Side Kids.
9 Robert Schuller (cc)
13 Nova (cc)
21 Six-Gun Heroes
H Blinded by the Light
S Paper Chase—The Second Year

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Eyewitness News Conference

1:00
2 **Movie:** The Red Tent (1971). Sean Connery, Claudia Cardinale. Exciting adventure of General Umberto Nobile's disasterous 1928 expedition to the North Pole.
4 **Special:** Annual Rhythm & Blues Special
5 **Movie:** Helter Skelter (1976). George DiCenzo, Steve Railsback. Based on Vincent Bugliosi's best seller of the Manson-"family" slayings.
7 **Special:** XXIII Summer Olympic Games
9 **Movie:** Suez (1938). Tyrone Power, Loretta Young.
11 This Week in Baseball
13 Great Performances: Buddenbrooks (Part 8)
21 National Geographic Special: Flight of the Whooping Crane (cc)
S **Movie:** Stars in My Crown

1:30
11 **Baseball:** Yankees vs. Cleveland Indians
H Glen Campbell and Friends
W **Movie:** Fast Times at Ridgemont High

2:00
13 Summerfare—The Waterloo Village Orchestra
21 Nature of Things

2:30
H **Movie:** A Midsummer Night's Sex Comedy

3:00
4 **Auto Racing:** IHRA Drag Nationals
9 **Movie:** The Mark of Zorro (1940). Tyrone Power, Linda Darnell.
13 Intercom: Summer of Judgement: The Watergate Hearings
21 Rod and Reel
S **Movie:** Somewhere in Time

3:15
W **Movie:** The Man From Snowy River

3:30
2 **Tennis:** U.S. Clay Court Championships
21 Grand Central

4:00
13 Tony Brown's Journal
21 **Movie:** Philo Vance Returns (1947). William Wright.
31 Washington Week in Review
H That Man in the White House: FDR

4:30
4 **Special:** The NFL's Best Ever—The Coaches
11 **Movie:** Strategic Air Command (1955). James Stewart, June Allyson. A baseball player's career is jeopardized when he is called to serve in the U.S. Air Force.
13 Enterprise
31 Tony Brown's Journal

5:00
5 Fame
9 Vega$
13 Innovation
31 Inside Story
S Dotie West: Full Circle
W Snow Queen

5:30
4 Golfun With Mike Douglas
13 Firing Line
21 Grant Wood's America
31 Cityscope

5:45
H **Movie:** St Helens

6:00
2 4 7 News
5 **Movie:** Impasse (1969). Burt Reynolds, Anne Francis.
9 Hawaii Five-O
21 The Sinbad Voyage
31 All About TV
S **Movie:** Mr. Mom (cc)
W **Movie:** Blade Runner

6:30
2 4 7 News
13 Agronsky and Company
31 Searching

7:00
2 60 Minutes
4 Summer Sunday, USA
7 **Special:** XXIII Summer Olympic Games (cc)
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Rebop

7:30
13 New Tech Times
21 McLaughlin Group
31 Reading Rainbow
H Fraggle Rock

8:00
2 Goodnight, Beantown
4 Knight Rider
5 On Stage America
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Survival Special: The Man Who Lived With Gorillas (cc)
21 Mystery!: We, the Accused (Part 2) (cc)
31 Island Images
H **Movie:** Risky Business (cc)
N **Movie:** Stardust
S **Movie:** One Flew Over the Cuckoo's Nest
W **Movie:** Starstruck

8:30
2 Four Seasons

9:00
2 Jeffersons
4 **Movie:** Little Darlings (1980). Kristy McNichol, Tatum O'Neal. Pubescent hijinks at summer camp.
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 **Movie:** Paris Honeymoon (1939). Bing Crosby, Franciska Gaal.
31 Update: AIDS

9:30
2 Alice
9 Meet the Mayors
31 Screenwriters/Words Into Image

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Videoville
H **Movie:** Fast Times at Ridgemont High
N **Movie:** The Ruling Class
W **Movie:** Risky Business

10:15
S **Movie:** Risky Business (cc)

10:30
5 Sports Extra
11 From the Editor's Desk
13 Monty Python's Flying Circus
21 Good Neighbors

11:00
2 4 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 18th Avenue Gym

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Soundings
H Glen Campbell and Friends

11:45
2 Sports Update
4 **Movie:** Forbidden Paradise (1979). Mia Farrow, Jason Robards

12 **MIDNIGHT**
2 Barnaby Jones
7 News
9 **Movie:** Ali—The Fighter (1973). Muhammed Ali, Joe Frazier.
11 Star Trek
N **Movie:** The Woman Next Door
S Garry Shandling Alone in Vegas
W **Movie:** Joan of Arc

12:30
H **Movie:** Friday the 13th, Part 2

12:45
7 **Movie:** The President's Plane Is Missing (1971). Buddy Ebsen, Peter Graves

1:00
2 Barnaby Jones
11 Twilight Zone
S Richard Pryor Live in Concert

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return of the Saint
11 Wall Street Journal Report
H **Movie:** A Midsummer Night's Sex Comedy

2:15
4 Positively Black

2:30
S **Movie:** One Flew Over the Cuckoo's Nest

2:40
7 **Movie:** Jarrett (1973). Glenn Ford, Anthony Quayle

2:45
4 First Estate

3:00
9 **Movie:** If You Knew Susie (1948). Eddie Cantor, Joan Davis.

3:35
H **Movie:** Risky Business (cc)

5:00
4 20-Minute Workout
9 News
S Dottie West: Full Circle

5:20
H Glen Campbell and Friends

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

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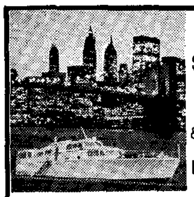

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PERSONALS

Luvsaver Hotline—Fantasies explored. Instant advice. Nothing taboo. 246-0331.

Friends' Talkline—Re: fantasies, dreams, and life. No limits. 212-242-1652.

We All Want You—If you're a woman who sets trends, we want you in our fashion ads. Are you a pilot? Stockbroker? Geologist? Tugboat captain? The more unusual, the better. Your reward: seeing your picture running in the NY Times Magazine. NYM G713.

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Define Your Muscles—Workout in complete privacy. One-to-one weight training at Definitions: NY's most results-oriented, one-to-one facility. For appointment call 212-741-0136.

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Gymnastics At Kounovsky—Discover the fun way to stay in shape. For 40 years NY's *finest gymnastics training and total* fitness program. For men, women and children, athletes and klutzes alike! Private classes, small personalized groups. 50 West 57 St. 212-246-6415.

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Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

RESUME SERVICES

The Correct Image—Resume/career service. *Rita Williams.* 212-953-0118.

Eye Opening Resumes—Creative job strategy.Career Planning Inst. 599-0032.

SERVICES

Babs Is Back—To shop with you, for you. *212-244-4270 ext. 148.*

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. *Free* brochure. Lendahand. 212-362-8200.

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THERAPY

Sex Therapy—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, *help is available. Surrogate therapy may* be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location. Mon.-Fri., 10-7, Sat. 9-3. 212-391-1000.

Compulsive Escapism Explored—Be it change of gender, age, self-injury, etc. PhD. 7 days. 11am-10pm. 212-475-3377.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

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Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

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Weight Loss Guaranteed—Up to 10/20 *pounds/week. Easily. Quickly. True fast*ing. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor,Box 401, Hyde Park, NY 12538. 914-889-4141.

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Inn The Wilderness—Is sophisticated camping. New England's 1st outdoor country inn is a luxurious weekend for couples who want to rough it as long as it isn't rough. One price includes open bar, *gourmet delicacies, finest tents, Japanese* Futons, English High Tea, Tanglewood Symphony tickets or Fall foliage. Call 413-243-1100.

VACATIONS

Private Beach—Picturesque. Sailing, Fishing. Swimming. Tennis. Main lodge, cottages. MAP/European. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Village Latch Inn, Southampton—"An absolutely charming 37-room resort country inn on 5 glorious acres." Right in town, near beach. Pool, tennis, hot-tub spa. 516-283-2160.

Shelter Island Resort Motel—AAA. Waterfront. Sundecks panoramic views. Superb cuisine. Paddleboats, bicycles. Free golf. Color TV. Tennis, shops nearby. *Shelter Island 11965, 516-749-2001.*

Montauk—New efficiencies right off the beach. Private terraces over looking pool and tennis. Near everything. $750 week. Wavecrest II, Box 86, RFD 1, Montauk 11954. (516)-668-2318.

Tennis Package, Vermont—Pro lessons daily. Accommodations, gourmet meals, pool, HBO. $299/5 days. Weekends available. Brochure. 212-340-8990. 24 hours.

TRUCKERS

Big Wheel Your Best Deal—Lowest rates in town. Residential and commercial. *Anywhere, anytime. Insured, reliable,* storage. Call 212-570-0879.

Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333.

Light Panel Truck—Trucking, pick-ups/delivery. 212-679-6423 anytime.

Men With Van—Anywhere, anytime, low rates, reliable. 212-386-9068.

WANTED

Wanted—Decks of airline playing cards. Call Kliggy at 212-339-4330.

English Teacher—To teach elocution and enunciation and pronunciation at students home several hours daily. 212-246-7700, ext. 2603. Call early mornings.

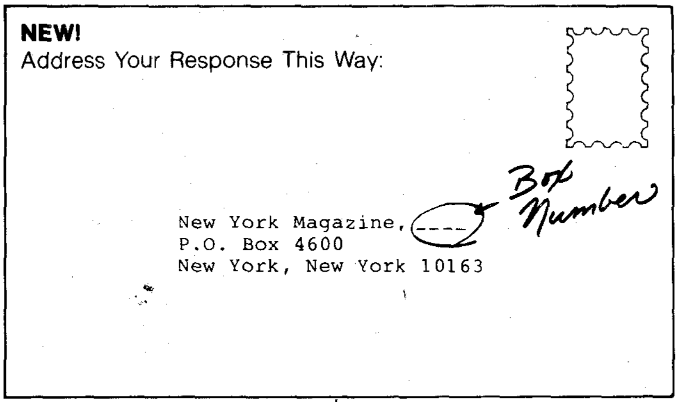
VOLUNTEERS

Diabetic Women (Onset After 20)—Under 45 needed as research volunteers. Mount Sinai. 212-650-6761.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:



New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

Native NY Lady—39, 5'9", pretty, slim. Seeks white, progressive, professional man, 40-55. Phone, photo. NYM G693.

Warm, Caring—50-year-old woman, seeks lasting friendship with a sincere gentleman. Letter/photo. NYM A052.

Womanly Woman, Smile—Are you dreaming of sharing laughter, warmth, friendship? This calm yet vibrant, solid, considerate, accomplished, single Jewish man, a little past forty, yearns to pledge. Write a note and smile, it may bring you gladness. Non-smokers. Any background. NYM F821.

Very Handsome, Educated, Cultured—Established European businessman. Active in international marketing, Jewish (you do not have to be). Seeks lady, about 32-38, only very beautiful (cover "lady" look), well-proportioned figure, up to 5'8", white, chic and elegant, cultured, *intelligent, charming, stable, with a seri*ous outlook on life. Successful without children, with a view towards romantic marriage and living abroad most of the year. Preferably answer with phone number. NYM G719.

Very Pretty Lady—36, blonde, blue eyes, slim, seeks handsome and successful man who likes to laugh. Photo and phone, please. NYM A062.

Substantial, Special, Single—Jewish male, 36, 6'2", never married, very handsome with light brown hair, trim beard. Very well put together, emotionally, physically and financially. I'm romantic, kind, caring, easy-going, sensitive, good-humored, fun-loving, considerate and giving. My interests include all sports, Broadway musicals and comedies, movies, Sunday country drives; but most of all quiet evenings at home with you. You are gorgeous and stunning, white or Oriental, 25-32, 5'4"-5'9", physically fit, quick thinker, intelligent and independent minded. You should be witty, a little zany, but no crazies. Recent photo, a short bio and phone number a must. NYM F841.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Warm, Athletic, Female—Into tennis, golf and sailing. Seeks male kindred spirit, 40-50. NYM C742.

Serene English Beauty—Brunette with magazine-cover looks, mature 22-year-old, independent nature, who loves physical fitness, good food and conversation. Seeks male, 25-45, equally well-travelled with a wholesome outlook on life, lives in Manhattan, self-assured, financially secure, career-minded, dependable, caring, loveable, wants a meaningful relationship. Photo, bio (all a must). NYM G712

Energetic Investment Banker—Entrepreneur, mid-30's, 5'9". Seeks bright, affectionate and warm female counterpart, 25-36, who enjoys travel; music, jazz to symphony; dancing; sports, rackets to cross-country skiing. Long legs, blue eyes, blonde hair, not necessary but a plus. Phone/photo, please. NYM A116.

Warm, Open Lady—Rubenesque figure, 40's, seeks sensitive male. NYM A117.

I'm Your Average—Wonderful Eastside woman, looking for my man. I'm 5'7", blonde, slim, 42. Advertising writer, working on novel; love running, skiing, tennis. I want a man with a sense of fun and adventure about his life. PO Box 7931 FDR Station, NY, NY 10150.

Lovely Lady—Fun-loving and sincere, enjoys travel and theater, fine dining and more, movies and good times to have and to share with gentleman, 30-39, with similar cares. NYM A103.

Attractive Green-Eyed Redhead—34, a successful professional who is warm and sensitive in relationships, yet self-assured. Seeks a secure man open to a commitment, looking to build a special relationship through friendship, sharing experiences and mutual interests. Note/photo. NYM A118.

Cute, Sensitive Lady—Of 36, masters student in nutrition, writer; seeks sensitive, professional male up to 45, for possible committed relationship. Letter, phone, photo. NYM A119.

Fun-Loving, Outgoing—Female, 30, needs skier to enjoy the powder of the west and the ice of the east. Preferably, 28-42, Jewish. Photo, please. NYM A112

Mensch With Kippah—Is what my only daughter wants for me. With or without, you must be single, Jewish, bright, successful, romantic, with sense of humor. I'm 41, green-eyed, warm, zoftig attorney. Letter, phone, photo. NYM F913.

Warm, Older Woman—Attractive musician, 70-years-young, seeks Jewish man, 60 plus, with zest for living, for: good food, good music, theatre, fun, travel, friendship. Dutch treat OK. NYM F947.

Still Mr. Nice Guy—39, 5'11", 160, blonde, blue eyes, fine-looking. Christian, vegetarian, non-smoker, cat-person. Successful writer, own home, north of city. Well-educated, creative. Healthy, but with minor, nondisabling physical flaw. I like classical music, movies, puzzles, parties, hiking. You are a white/Asian woman, 30-42, bright, kind, natural, easygoing, funny, perchance pretty. You want a gently loving man to be both best friend and marriage partner. A bit shy? Write anyway! Photo appreciated. NYM A131.

Attractive, Successful, Vivacious—50 plus, woman. Interested in meeting sophisticated man who really wants a complete woman who carries her own weight and has her own connection to life. I seek someone secure enough to appreciate an incurable romantic, intelligent, strong but not liberated woman who enjoys the good life. Must have diverse interests, sensitivity and be young at heart. Send letter and photo. NYM C743.

Tall, Athletic Widower—Seeks sensuous, attractive, 44-50 female to enjoy a sharing relationship. Photo. NYM G706.

I'm The Woman That Got Away—You spot me through the crowd. Sophisticated, independent, yet supportive and vulnerable. That smile. Those green eyes. Your thoughts go on. "Long legs. Only 5'3"? Thin. Shapely. A gourmet cook! Done a lot for 32. Eclectic interests. Does the Sunday Times puzzle in ink. NY/CT lifestyle. Must have a high energy level. Sense of humor. Would she go for me?", You ask. Write her. Find out! Photo might help. NYM G711.

Charismatic Gentleman—Birth and childhood: Northern Italian Riviera; teens: Park Ave. 5'8", 150 lbs., 52 going on 22. Handsome, blue-eyed, sales executive. Skiing, tennis, scuba, surfing. Educated, tri-lingual achiever, innovative, volcanic, but tender, romantic, affectionate and protective. Your anchorman in any situation. Bio/photo. P.O. Box 564, Montclair, NJ 07042.

Professional, Fun-Loving Female—43, 5'6", slim, seeks professional, financially secure male, for one-to-one relationship. Non-smoker, must have car. NYM A047

Very Pretty, Charming—Sophisticated, witty, 50, 5'5", divorced brunette female, Boston-bred, traditional values, hard-working, positive, challenging, many interests, would like to meet a Jewish Lee Iacocca. NYM E274.

Brainy, Blonde Beauty—Seeks love and marriage with intelligent, handsome mensch, 26-40. Letter, please. NYM A049

Is The Lady Listening—I am a man who seeks to be loved. I enjoy the finer things in life, am confident, stable and know how to love. 5'10", 160 lbs, early-40's, educated, scholarly, interested in the arts, with a hilarious sense of humor. Seeking an attractive, slightly zany, good-natured woman, 26-36, non-smoker, professional. Sense of humor a must, otherwise you'll never survive the laughs. NYM C727.

More A Giver—Than a taker. Heart, soul, looks, brains. Trim, sensuous, class. Right chemistry? We both win! Seek 50's man equal in all. Photo. NYM A051.

The Cure For "Empty Nest Syndrome"—Is find another empty nester! My family is grown and I'm on my own. Do you like travel, ballet, opera or shows, come along with me for the highs and the lows! If you are over 50, Jewish and strong, you are the kind of man to whom I could belong. Do you think you could become fond of a 40ish, petite, blonde? Phone, photo a must. NYM G690.

Sensuous, Blonde, Slim—Succcessful, LI, Jewish gal, young-50, loves dancing, theater, dining, travel and friendship, seeking attractive, tall, affluent and sincere guy. Photo/phone, please. NYM A129.

Attractive English Teacher—Seeks Russian Orthodox male, 30-40. NYM A121.

Extremely Good-Looking—Christian female, 31, 5'7", entrepreneur, Ivy-educated, gentle, kind and quick witted. Seeks extremely good-looking, well-educated Christian male, 30-40, for tennis, racquetball, bike riding, pina coladas and romance. Photo a must. NYM C741.

Very Attractive Executive—32, 6', 160 lbs., brown eyes, divorced, athletic, Enjoys tennis, beaches, dining out, theater, etc. Warm, honest, affectionate and humorous. Marriage/family-oriented. Wishes to meet a very attractive, bright, outgoing, warm, slim woman, 24-34, for a great sharing and growing relationship. Bio, photo, phone, please. NYM G691.

Imagine—A combination of Tony Curtis, Cary Grant and a little bit of Jerry Lewis, and you have me. Looking for an attractive, Jewish female, in her 20's, to be my (Janet Leigh-Dyan Cannon-Dean Martin) partner in life. Please send bio and phone. Photo helpful. NYM E275.

This Could Be It—Blonde beauty, stable, 33, Elizabeth (Bewitched) Montgomery look-a-like, enjoys baseball, movies, politics, home, but needs own time and space. Seeks handsome, optimistic, witty counterpart. Photo a must. NYM A053.

If You're A Woman Who—Likes films, theater, running and travel, this caring, Jewish, professional, 31, would like to meet you. Bio, phone. Photo optional. NYM G692.

Attractive, Blue-Eyed Blonde—35, 5'6", athletic. Seeks tall, sensitive, sincere, secure, spontaneous gentleman. Phone, photo and bio. NYM C730.

Attractive Attorney—34, seeks relationship with professional, dynamic, cultured man. Bio/phone. NYM A055.

Attractive Jewish Female—27, fun-loving, Ivy grad, administrator, seeks romantic, financially secure, trim, professional male, 27-35, never married, who likes entertaining, dining, dancing, movies, museums and travel, for lasting relationship. Bio, phone, photo preferred. NYM A056

Handsome Jewish Guy—Seeks female, 26-33. Photo, phone, bio. NYM C731.

Stunning Tax Attorney—Appealing, both in and out of the office, glamorous, witty, early-30's, well travelled and successful, but always a lady first, seeks highly intelligent and accomplished, Jewish professional or entrepreneur (30-44 plus), with sparkle, wit and joie de vivre, to conspire in a lasting relationship. Photo, bio and phone requested. NYM A057

Female Jolly-Green-Giant—29, seeks Jewish male counterpart. NYM C728.

A Natural Beauty—That's what they tell me; 33, 5'5", Jewish, thin; interested in meeting good-looking, fun-loving, guy, 30-40, non-smoker; wants serious relationship. Send photo. NYM A058.

Wanted: A Professional Man—Seriously interested in marriage and family, whose interests include literature, anthropology, psychology and jazz. Please contact this 37-year-old professional female, who will value your mind over your athletic prowess, your personality over your bank account, and your humor and sensitivity over all else. NYM A046.

Single Englishman—Late 20's, spending long periods offshore, desires correspondence with bright lady. Photo appreciated. NYM A111.

Radiant Redhead—Rubenesque, romantic and ready for dynamic man, 35-49, with wit and wisdom. NYM A114.

Charming, Kind, Considerate—Handsome Jewish Professional, 28, 5'8", with athletic interests. Seeks real cute, intelligent and otherwise wonderful Jewish woman for lasting relationship. Photo appreciated. NYM A130.

A Most Rare Combination—Warm, assertive, compassionate, involved and responsible, mid-40's, corporate owner and doer, earnestly seeks a 30-40 year old alert, warm, attractive, and sensitive woman to explore all of life's facets with. Phone and photo, please. NYM E276.

Handsome, Warm, Cultured—Catholic, 40, 5'8", very successful corporate vice president, well-educated, world traveled. Seeks intelligent, very attractive woman, 28-35. Object: romance, marriage. Are you ready? Photo, phone and brief bio, please. NYM G695.

Slim, Attractive Professional—48, 5'6", Jewish, seeks single male, 45-60, sense of humor, successful, to share cultural pursuits, traditional values, travel, fun, romance. Phone, bio. NYM A059.

Tall, Attractive, Redhead—Creative professional, 29, seeks sensitive, attractive, successful man, 32-38, to share friendship and good times. Phone, bio. NYM C732.

Hartford County, Conn.—Let's take a chance! Irish-born, American-educated. Pretty, slim, 47-year-old woman, looking for a man to love. If you are emotionally and financially sound, and want a solid friendship, which may lead to marriage, write soon. Will answer your letter. NYM A060.

Tall, Natural Beauty—Live, elegant, blue-eyed, brunette, WASP. Successful, world-traveled, television and print journalist. Incurable romantic with soft, feminine manner. Sophisticated but clean-living. Adventuresome and fun-loving, but with classical values. Late 30's, look young-29/30. Weary of superwoman role, seek strong, secure, refined, established businessman (38-48) for serious relationship, who would enjoy sharing city pleasures, country jaunts, peaceful evenings at home (Bach to ballads, home-cooked meals, fireside reading), nature, travel, sports, the arts. Send photo/bio. NYM C733.

In Search Of Excellence—Strikingly good-looking, leggy lady (brains too), seeks man, 40 plus, of integrity and vision. Let's create a love relationship that reflects our commitment to have life be all that it can be. Definitely includes having fun! NYM A063.

Handsome, Corporate President—28, seeks slim beauty in 20's. NYM A064.

Adventuresome World Traveler—47, seeks delightful, warm, attractive, slightly shy woman, 29-39, to explore all of life's facets. Quiet evenings and exciting adventures. I'm assertive, yet loving and sincere. Photo, please. NYM G694.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

I'm A Successful Entrepreneur—In the decorative arts field. At 41, a warm, romantic, handsome, athletic man, with a sense of style and the desire and ability to enjoy exciting travel, fine dining, interesting entertainment, and a fashionable appearance. If you're an intelligent, energetic, vivacious, slender lady, 25-35, enthusiastic about life and your career, let's share the future together. Bio, photo, phone, please. NYM A084.

Sparkling, Warm, Fun-Loving—Attractive Jewish professional woman, 33, desires a bright, caring, good-looking, successful man, 30-40, to share a terrific life together. Note/phone. NYM E279.

Got To Find Me A Man—With sense and sensibilities intact. Widow, early-50's, auburn hair, desirable, 5'9". Wit, candor, tender heart. Photo/phone. NYM A085.

Good-Looking Professional—Age 34, seeks warm, caring man, tops 44. If you like skiing, tennis, and can make a commitment, our date may lead to a life of fulfillment. If you answered before, and were left wishing, it's only because the responses are missing. NYM A086.

Good-Looking, Amiable, Supportive—Jewish man, 36, 5'6", slim, bright, professional, down-to-earth, sensitive and stable. I enjoy good company, laughter, celebrating, dining, movies and dancing. I seek a pretty, slim, shapely, affectionate woman, 27-34, who has similar qualities for friendship and romance. Bio/phone/photo appreciated. NYM A087.

Imaginative, Warm, Sincere—Flexible, secure, eligible, male, 50, 5'9", 170, seeks non-smoking, slender woman, 35-45, for the ultimate relationship. NYM A088.

Mature Male, Successful—Construction President; divorced; single; no marriage; ageless. Seeks happy, sexy, slim female partner/friend; admirer of theater, ballet, under 33; non-smoker. NYM G702.

Friendship, Intimacy, Commitment—Tall, attractive female psychotherapist, interested in science, outdoors, holistic health, travel, parapsychology, seeks compatible male, 40-55. NYM A089.

Slim, Preppy, Businessman—39, 5'10", seeks attractive female. I enjoy horseback riding on pleasant afternoons and evenings. I also enjoy, swimming, gourmet meals, romantic evenings, etc. I appreciate fine wines and gourmet fare. Photo and phone will receive early replies. NYM C736.

I Try To Be Honest—45-year-old, Wall Street professional. Intelligent. Considered good-looking. 5'10", 160. Enjoys outdoors, movies, and has an adventurous spirit. Seeks upbeat, intelligent, unpretentious, attractive lady, mid-30's to early 40's, who knows who she is. Write a note about yourself, and then let's get together for a drink, coffee, lunch, NYC or LI. NYM A090.

Against All Odds—Seeking tall, successful man, late 40's, who enjoys life, ready for serious relationship with a charming, professional woman. NYM G703.

Attractive LI Woman—38, warm, intelligent, athletic, seeks bright, sensitive, attractive non-smoker. Bio/photo/phone. PO Box 166, East Setauket, NY 11733.

Fun-Loving, Independent—Voluptuous woman in her early 50's. I am a professional woman, financially secure. My interests range from love of the outdoors to cultural activities, travel, etc. I love life! How nice it would be to share it with someone. Photo, phone. NYM A091.

Swedrian Female, 37—Half Swedish, and half Hungarian, seeks amusing and amused man, 6', and over 40. Please send photo, bio and phone. NYM A092.

Successful, Stable—And secure Jewish professional, 32, 5'10", fit, needs independent, accomplished, confident, slim beauty, 25-30, who wants it all and likes herself enough to know she deserves it. If we're both right, everything is possible. No drugs/smoking. Photo/bio/phone, please. NYM A093

Slim, Good-Looking—Blue-eyed professor, 50, wishes to share her city and country life with successful man, late-40's-early-50's. Phone, bio. NYM C737.

Warm, Lovely—Jewish Woman, who went from the South Bronx to silk and remembers the route, seeks loving accomplished man, 40-55, who recalls his own routes. NYM A094.

Laughing Jewish Dentist—39, seeks secure, sweet, non-smoking, earthy Jewish woman. I'm kind, clever, cuddly and do a great Kermit the Frog impression. Let's share the joys and sorrows of starting a family. Ooops! Maybe I should get your name first? Photo a must. NYM A095.

Good Mind, Good Legs—Very good heart. 5'9", blue-eyed blonde, executive WASP lady, 38, seeks man, 35-50, to share life's shining moments. Should be athletic, a laugher, a thinker, a romantic, a non-smoker, wise, and need to be loved, not necessarily in that order. I know you're out there; be brave. Note, phone, photo appreciated. NYM C738.

I've Waited!—For that special man who is ambitious, intelligent, nice-looking and family oriented. I'm an attractive, warm and successful, 32-year-old lady; looking to share an exceptionally happy life. Photo/bio/phone. NYM A096.

Vibrant Lady—Likes tennis, skiing, travel, seeks kind, cultured male counterpart, 55-65, for caring future. NYM E281.

Elegant, Successful Careerwoman—Mid-40's, divorced, Jewish, loves traveling, fine dining, antiquing, reading, theater, conversation; seeks intelligent, emotionally secure, self-confident man, 47-60. Photo, bio, phone. NYM A097.

Blonde, British, WASP—45, seeks single, Manhattan exec, WASP, 45. NYM C739.

Attorney, 42, 6'—I enjoy travel to the Caribbean, dining out, boating. Seek slim female counterpart. Send photo, phone. NYM C740.

All Work, No Play—For too many years have brought me riches, but no woman to share the pleasures of New York with. I enjoy cultural and intellectual pursuits, am non-religious, never married, have no plans for marriage or children, came from the West, am 6'1", 175 lbs., 38 years old, good-looking, personally very warm and upbeat. I seek a woman who is beautiful, slim, mentally stimulating and preferably under 30. Phone and picture (or photocopy required). NYM A098.

Classy, Giggly Female—26, 5'9", thin and supposedly quite beautiful. I don't want to go to bars and tedious parties to meet you. I am looking for someone to laugh with and share with. You must love life and have a great attitude as I do. I look forward to having a family, but am not going to make a mistake by rushing it. I like "21" for dinner and the pizza next-door. If you have a good mind and a gentle heart, send me your story. NYM A075

Cute, Petite, Late 20's—Female, vivacious and sincere. Tired of the single scene. Looking for that "special man," 28-35, Jewish, who's honest, secure and outgoing. Phone, photo, bio. NYM G699.

Cultured, Attractive—Professional female, 36, Jewish, wishes to meet witty, caring, educated, unattached male who thrives on conversation, candlelight and laughter. Photo and phone, please. NYM A076.

Let's Go Fishing—Woman over fifty, seeks male fishing companion. Bait my own hook! NYM A078.

WASP, Anglophile, Zany—6', late 20's, dancing, skating, cycles, Hampton weekends, independent, looking for man not intimidated by above. Photo. NYM A079

Successful Businessman—34, 6'1", Jewish, never married. Likes city and country life. Looking for special Jewish gal, 25-33, for relationship. NYM A080.

Good-Looking, Athletic Attorney—29, seeks trim, beautiful, Jewish female, 22-30, who is warm, honest, intelligent, enjoys sports, outdoors, as well as city life and is looking for romance, maybe more. Phone/letter/full photo. NYM E280.

Happy, Attractive—Asian Woman, seeks professional, intelligent, caring, non-smoking, unchauvinistic man, 25-35. I'm 24, funny, and open-minded. I enjoy classical music, jazz, theater, tennis, dim sum and summer fun. PO Box 1899, NYC 10185.

North Shore Princess—32, attractive, green-eyed, 5'6", blonde, still in touch with real values. Seeks a true prince for friendship, dining, dancing, tennis, sun and sincerity the second time around. Photo and no fairy tales. NYM A081.

CT Lady Sailor—Own boat, own ideas, thoughtful editor, would enjoy good wine, theatre, traveling with cultured man, 45-60. Prefer warmth, wit to overdrive, tweeds to tux. NYM A082.

Soul Of A Troubadour—Handsome, Jewish male, 32, 5'11", romantic, cultured, educated, polyglot, muscular, witty; seeks tall, slim beauty, 22-32, to compose beautiful lyrics together. Sincerity and sense of humor critical. NYM A083.

Douglas Fairbanks—Wants to sail away into the sunset. I'm not exactly a Fairbanks look-alike, but I could give Gene Hackman a run for his money. If you live on Long Island, are at home in topsiders, know how to hoist a jib, or are willing to learn, read on. I'm a divorced, successful, young-50's, multi-faceted businessman looking for a woman who is old enough to know about the pleasures of life, and zesty enough to appreciate them. I enjoy sailing on a 40-foot sloop and romantic dinners. If your hand would be as comfortable around a tiller as a glass of fine wine, on land or sea, let's meet. Photos, bio, phone number, please. NYM A077.

Handsome Child Psychiatrist—37, recently relocated in NYC. Looking for sensitive and attractive professional female, 27-37. My interests include tennis, bike riding, and literature. Please send photo and phone. NYM A065.

Attractive Jewish Female—30's, highly intelligent, Ph.D. candidate, seeks sincere, professional or businessman for serious relationship. NYM A066.

Shapely, Slim Brunette—32, seeks handsome, witty, articulate, Jewish man, who looks good in a white T-shirt. Photo/phone, please. NYM A067.

Russian Physician—Attractive, interesting woman, early 50's, intelligent, cultured, good-natured and slightly shy. Seeks professional or businessman with similar qualities interested in conversation, concerts, hiking and friendship. Write and tell me about yourself. Include your phone number. NYM C734.

Secure Man, 56—Seeks musical, quiet slender, very busty gal. NYM C735.

Intelligent, Urbane, Successful—Handsome, trim, 5'11", very-young-looking-55, Caucasian. Like to hear from an intelligent, trim, very attractive woman, early 40's-or-younger, who is reasonably content with herself. Answering is not easy, but would be appreciated. Your reply will be acknowledged. NYM E277.

Hopeless Romantic—5'7", MBA, 27, witty, creative. Seeks sensitive, sincere female, 21-31. Note/phone. NYM A122.

Handsome, Divorced Professional—50, seeks Jewish female, 30-48, for relationship. Photo/bio/phone. NYM A070.

Blue Skies, White Slopes—Based in Jersey, loves skiing, fine dining, good-looking and athletic. Looking for woman with same qualities (25-34). Photo/note/phone. NYM A071.

Southern Dutchess County—Trim, good-looking WASP, 25-years-old, well-educated with degrees in engineering and art, seeks attractive, creative and intelligent woman to enjoy both country and city fun. NYM G696.

Sexy, Vivacious, Professional Lady—25, seeks equal-caliber man for trivial or greater pursuits. Bio/photo. NYM A072.

Christian, Tall, Slim—Blonde, blue eyes and 50. It's a jungle out there, and I am Tarzan looking for Jane. Bio/full photo/phone. NYM A073.

Executive Secretary—Attractive, vivacious, petite redhead, no dependents, seeks emotionally secure, Jewish, successful businessman, 50's, who is warm, sincere, to share the arts, travel and fine dining, marriage-minded. Photo/note/phone. NYM A074.

Sexy, Blue-Eyed, Dimpled Doll—Traditional values, Jewish, 33, seeks to make happy one secure, warm, successful, marriage-minded, "normal" male counterpart, 33-40. NYM G697.

Fabulous 50ish Fellow—Comfortable with city chic, but closer to casual Connecticut countryside. Enjoys urban delights, long distance flights and fireside nights. Seeks single, slim, pretty, professional woman for partnership. Slightly more tender in years sounds welcome to my not so 50ish ears. Phone/photo yield faster fulfillment. NYM G698.

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STRICTLY PERSONALS

Young-30's Widower—Successful businessman, quite presentable, with precocious six-year-old son. Seeks a very cute, Jewish wife and mother. She should be well-bred, educated and enjoy an active northern suburban lifestyle. NYM A099.

Tall, Handsome, Witty—Jewish, male professional, 29, athletic, sensitive, romantic. Seeks a warm, attractive, slim, intelligent, Jewish woman, 23-29, with good sense of humor, to share a relationship of fun, romance, and commitment. Bio/photo/phone. NYM A100.

Attractive, Adventurous, Aware—26, Jewish, blue-eyed brunette, ambitiously working towards masters. Warm, athletic, health-minded, loves travel, art. Seeking happy future with multifaceted, attractive, professional male, 26-35. RSVP with photo, phone and short bio. NYM A140

Affectionate, Intelligent, Energetic—Lovely Texas lady seeks well-educated man, 45-55, to share pleasures of life and interests including skiing, theater, reading, cooking. Bio, phone. NYM G708.

Attractive, Intelligent Female—34, white professional; live and work in Brooklyn; seeks intelligent, considerate, non-smoking, male counterpart to share thoughts and feelings, etc. NYM A101.

Lady Law Professor—Warm, beautiful. Seeks superb man, 45-62. NYM C745.

So. Conn.—Recovering female workaholic. Seeks fun-loving, 50ish man with a sense of humor, to enjoy and appreciate everything, especially me. NYM G705.

Wanted: A Man For All Seasons—For this lovely, romantic, very pretty, businesswoman. If you are worldly, possess intelligence and wit, are attractive, affectionate, financially and emotionally secure, Jewish, between the ages of 36-50, and want a glorious woman to fill your life to the fullest. Please send bio, photo, phone. NYM E282.

Classy, Masculine—And exciting. I'm 34, have a good sense of humor, enjoy the better things in life, but want to share them with that one special woman. If you're attractive, 24-32, and want to really enjoy life, drop me a line. Photo and phone. NYM A104.

Officer/Gentleman—45 plus, sought by charming, PhD Army widow. NYM A105

Big, Beautiful Woman—Tired of hearing "You have such a pretty face!" I'm 35, divorced, intelligent, funny and looking for a special man to share life's pleasures with. Now tell me about yourself. Please send photo, phone. NYM G704.

Self-Made Businessman—Italian-American, NJ resident, tall, good-looking, sincere and caring, 43, not into bar scene; seeks white, exceptionally beautiful, single female, 25-32, no children, for lasting relationship. Phone/photo. NYM A102.

Let's Get Metaphysical—Eclectic, divorced, professional lady, 32, loves nature. Seeks intelligent, mature, fun-loving, celestial male for quiet moments, unconventional pleasures. No drugs, no smokes. NYM A107.

Attractive, Intelligent Woman—30's, warm, fun-loving, spiritual Christian, enjoys classical music and polkas. Seeks like-minded, kind, secure, non-smoking man, 34-44, for serious relationship. Bio, photo and phone, please. NYM A108.

Refreshing, Gentle—Smart woman, 35. Would like to meet a man of Jewish background, 35-48, who is independent, friendly, and comfortable with people. I've developed a home, career, and a circle of friends and hope you have too. I am 5'7", and easy on the eyes, a non-smoker and basically on the wholesome side, though not without spice. I like cooking dinner, swimming, art, and nature. And you? Send a note. NYM A109

Westport, Conn. Woman—Mid-50's, seeks NYC man with basic joie de vivre to share best of both worlds. NYM A106

Romantic, Handsome Male—Very young-50, 6' slim, kind, caring, considerate, gentle, giving, fun-loving, sensuous, financially and emotionally secure. Interests include: active and spectator sports, film, theater, boating. Seeks white female, 32-42, at least 5'3", slim, energetic, with a sunny smile, cuddly, affectionate, romantic, humorous, flexible and unpretentious, to share a one-to-one, lasting relationship/marriage. Photo, brief bio, phone. NYM G709.

Attorney, 50's, Slim—Jewish male, 5'9", blue-eyes. Bio, photo, please. NYM G710

Tired Of The Usual?—Me too. I'm 30, a female advertising exec, outgoing, athletic, adventurous, love to travel to exotic places and enjoy camping out. Looking for a man who is open, sincere, secure with himself, who enjoys tennis, skiing and travel. Photo/phone/bio. NYM A113

To Share And Grow With—I'm Jewish, 29, 5'10", 160 lbs., businessman. Grew up on the northshore of LI, have been living in the city 5 years. I am looking for a female counterpart to share, to grow, to live and enjoy life with. I neither smoke nor drink, whether you do or don't is unimportant. I enjoy eating out, theater, sports, dancing and movies. Attractive is nice, but who you are and what you have done (or are doing) is more important. Send whatever you want, but include a phone number and let's chat. NYM A110

Playmate Looks—With traditional values. I'm 34, Jewish, with class, warmth, personality, loves travel, has it all. I seek a highly successful, Jewish male, 34-44, counterpart who is ready for a story book ending. Photo, please. NYM E283.

Honest, Handsome, Sensitive—Successful, retired executive, 51, who happens to be a Libra, magnificent apartment in East 60's, NYC. Wants a pretty, sexy, slender female, under 40, who like me, loves life, doesn't drug, has positive attitude and loves the outdoors and travel. Photo, phone and bio. NYM C744.

Theater Lover—Seeks tall, witty man for Off-Broadway exploration. I'm an RN, 28, 5'7", from NJ. NYM A120.

Handsome, Single, Black—Exec, 36, 6', athletic-built, warm, witty and sincere. Seeks pretty, slender to very slim, elegant woman for fun and romance. Age and race unimportant. GPO Box 662, Brooklyn, NY 11202.

Dedicated Humanist Psychiatrist—33, handsome, dynamic and caring, seeks very attractive, dark-complexioned, ambitious, very sexy but not seductive, successful career woman, 28-38, who truly wants to know herself and another in the deepest way, to explore friendship, love, freedom, and how we can set the world on fire together and separately. NYM A123.

I Can't Cook—But will wash dishes for a man who does. NY-born, Asian career woman, seeks man to share love of the arts, long walks and dim sum. Am 30, 5'2", non-smoker. NYM A125.

Beautiful, Slender Widow—5'6", graceful, elegant and very classy. A warm, sensuous woman with charm and personality, European-bred, multilingual, professionally and financially secure. Loves classical music, opera, jazz, theater, art, fine dining. Would like to meet that very special man who has high standards, character, sensitivity and a sense of humor to share similar interests, friendship and possible lasting relationship. Please reply if you are an attractive and reasonably fit non-smoker, 46-60, unattached, emotionally and financially secure. Recent photo/bio/phone. NYM A126.

Natural Ingredients—Humor, books, friends, music, Chinese food, movies, bicycles and two hardboiled eggs. Professionally successful, tall, Jewish male urbanite seeks very attractive, energetic, literate female, non-smoker, 28-38, with recent photo and egg slicer. NYM A127.

Tall, Dark, Handsome—Jewish male, 42, seeks very attractive female. NYM A115.

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APARTMENTS TO SHARE

Womens Roommate Referrals—Seen in Glamour. Largest selection. 51 E. 42 St. Call Linda Carrol. 212-972-9899.

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Southampton—1 bedroom furnished apartment, pool, boat slip. $85,000. 212-245-3030 ext. 239, 516-287-1312.

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Charming, Year-Round House—2 acres on trout stream in Northern Catskills. Less than 3 hours from Manhattan. 3 bedrooms, 2 baths, fireplace, appliances, gardens. Skiing, golf, tennis, within 10 minutes. $79,900. Owner. 607-326-4776.

Free 1984 Summer Catalog—Of Saratoga properties. Roohan Realty, 48 Union Ave. Saratoga Springs, NY 518-587-4500.

Sherman, Ct. 1780 Colonial—3 bedroom, 2 bath, wooded privacy, hiking, beach and docking privileges, skiing, 90 minutes NYC. Must sell. $119,500. By owner. 914-967-9100. 203-869-6406 evenings.

Southhampton Luxury Condo—House, designer furnished, 3 bedrooms, pool, gardens. Aug./Sept. 9-5. 212-887-3400.

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Martha's Vineyard, Vineyard Haven—$40-60 double/night. Private bath. Ask for Barb. 617-693-4193, 1151, 4348.

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A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

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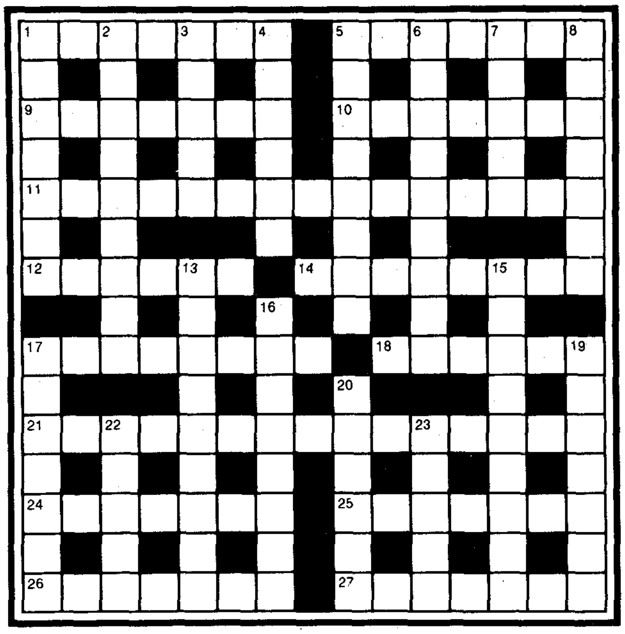
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 The closer ones join you and me and the old hero. (7)
5 Sectarian enters lounge by a road. (7)
9 Wanting more when less rich? (7)
10 Settle Diana's attitude. (7)
11 Baker starts to create business maybe—needs to if this is his standard of living! (4, 11)
12 Recalls sea retreating abroad with these fading remains? (6)
14 Given the brush-off and a new shine? (8)
17 Not so stupid as to initially confuse the one who applies pressure. (8)
18 Radio officer among the gallant young men. (6)
21 Make a takeover bid for Nelson's ship, then say you've won? (5, 3, 7)
24 He throws out a note to the winner. (7)
25 Change the credit given to engineer's rank? (7)
26 Stuck up, but still got married. (7)
27 Sources of the season? (7)



Down

1 Might be maintained that the number on the bale is wrong. (7)
2 Abhorrent river crustacean, the French variety. (9)
3 See me turning up before its conclusion is giving out. (5)
4 Gets on with cleaning up inferior animals. (6)
5 Old workers who had a smashing time. (8)
6 This might awaken the dead—at least it's on the cards! (4, 5)
7 A cereal nut. (5)
8 Go off this and lose your temper. (4, 3)
13 Not at all healthy ham—cure it differently. (9)
15 Ruined grotto in marsh is plainly neglected. (9)
16 Edward goes round there far from free. (8)
17 Stamps with pain in minor courts. (7)
19 Crafty characteristic of roguish head. (7)
20 Tears out around five and turns aside. (6)
22 Satellite sounds useful for radio reception. (5)
23 Provide food for Tom with some hesitation. (5)

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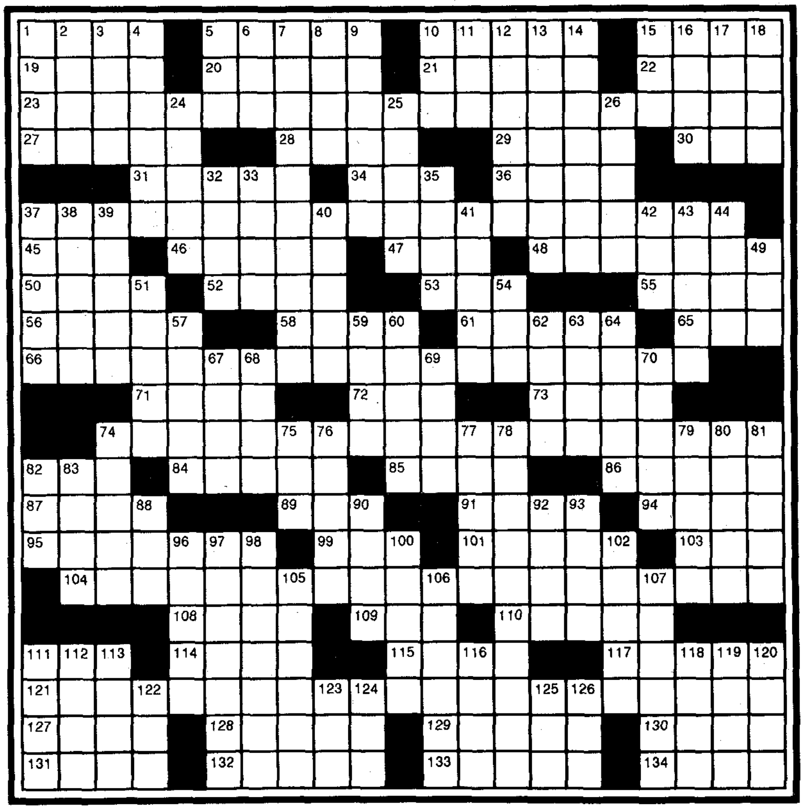
'NEW YORK HANGOUTS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Autumn pear
5 Garden-fresh
10 Protein acid
15 Tito's real name
19 Director Preminger
20 Utah range
21 Papal vestments
22 Right-hand man
23 Sardine's hangout?
27 ROK's land
28 Poet Khayyam
29 Take —— stride
30 No-seats placard
31 Not rural
34 Amongst: poetic
36 Ending for sock or switch
37 Dracula's hangout?
45 Long ——
46 Heart channel
47 Sense of pitch
48 Downwind
50 Boston orchestra
52 Wail softly
53 Jack-a-dandy
55 Nebraska county
56 Mountain nymph
58 Require
61 "Do You Know the Way —— Jose?"
65 Beard of grain
66 Russian peasant's hangout?
71 Union pay-in
72 City in Peru
73 "Othello" villain
74 Cottontail's hangout?
82 Rosary prayer, with 24-Down
84 Private teacher
85 A Redgrave
86 Tennis action
87 Latvian capital
89 —— Mahal
91 Power particle
94 Use the library
95 Painter's medium
99 Oneself: Fr
101 Sublease
103 "Tobacco Road" wife
104 Manic's hangout?
108 "Must have been something ——"
109 Rd. warning
110 Pigmentation
111 Occult ability: abbr.
114 Grove sight
115 Russian illustrator
117 Roundup rope
121 Dervish's hangout?
127 Palm genus
128 Caroline, to Ted
129 "Good Night" girl
130 Celt
131 Pointed summit
132 Himalayan goat
133 Annie's Warbucks
134 Little maelstrom

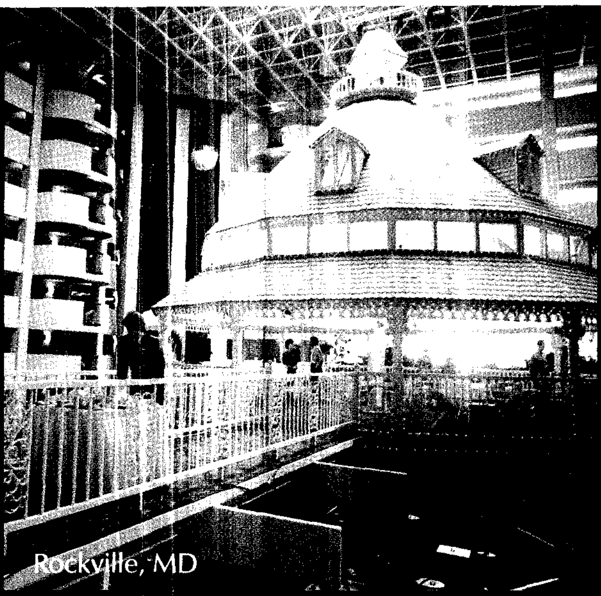
Down

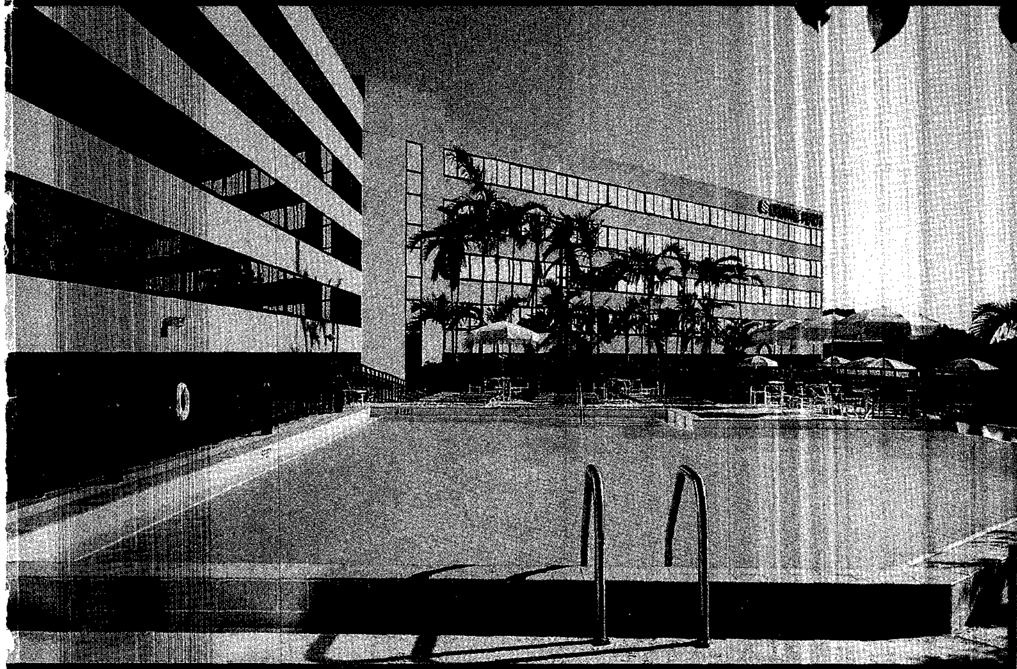
1 Beer choice
2 Other: Sp.
3 Asterisk
4 Start of a Mae West remark
5 Actor's signal
6 Disencumbered
7 Changeable
8 Goblet feature
9 Where Colon is
10 Continent abbr.
11 Goats say it
12 —— of (instead of)
13 Nasal opening
14 Small pore
15 Belfry denizen
16 Danish-American social reformer
17 Olfactory stimulus
18 Greek philosopher
24 See 82-Across
25 Hackneyed
26 Battery terminal
32 —— Bones, the Headless Horseman
33 Aviation prefix
35 Unhearing
37 Steamy mist
38 Forum, in Athens
39 Motorized bike
40 Fifth Chief Justice
41 Thin soup
42 —— Jima
43 Brazilian port
44 Get taller
49 Hangout
51 You —— mouthful!
54 Luau food
57 Uncertainty
59 Arab V.I.P.
60 Almost princely
62 Revue segment
63 Cries of discovery
64 Imre of Hungary, and family
67 Philippine island
68 "Whose Life —— Anyway?"
69 Buffoon
70 Defeatee
74 Dry fruit
75 Kindergartner
76 Rubbish
77 Kind of drum
78 Acted as mediator
79 Pick up the tab
80 Shirk
81 Hero's award
82 Part of MOMA
83 Panorama
88 After Mar.
90 Great pleasures
92 Hodgepodge
93 From soup to nuts
96 Jean Stapleton role
97 Bellowing
98 Prefix with sclerosis
100 Small land mass
102 Peg for an oar
105 Palpus
106 Scorching hot
107 Mandarin or navel
111 Europe's highest active volcano
112 One of a fleet
113 Le Moko
116 Neighbor of Twelve Oaks
118 Town, in South Africa
119 Future plant
120 Parisian airport
122 Candle substance
123 Marshall Plan agcy.
124 Andrea —— Sarto
125 Remnant
126 Slugger Ron



Solutions to last week's puzzles appear on page 90.

Stamford, CT





"Colorful World"
by Karel Appel

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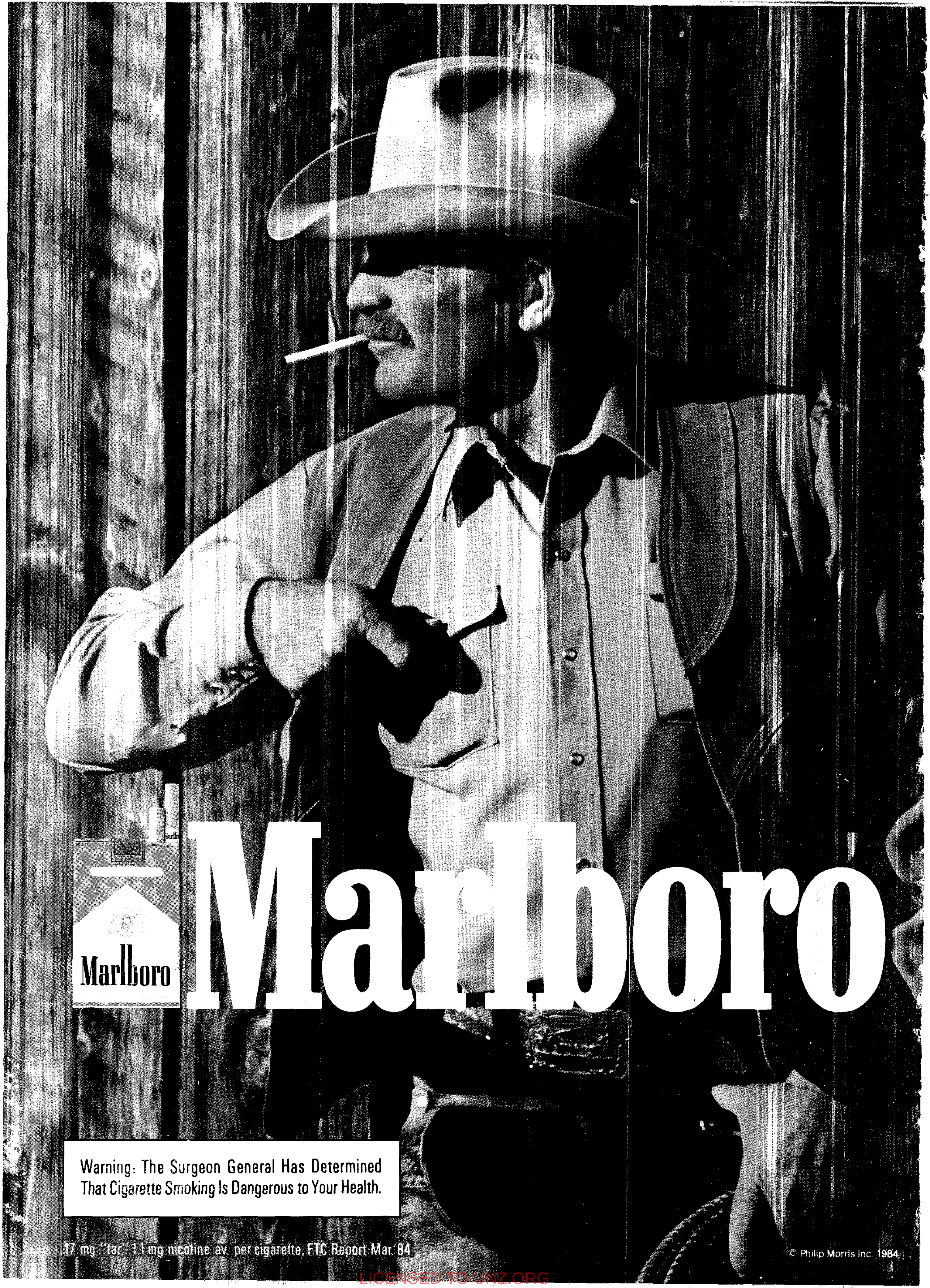

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

17 mg "tar," 1.1 mg nicotine av. per cigarette, FTC Report Mar.'84

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